

PROFILES IN HISTORY

# HOLLYWOOD AUCTION

JULY 30 - 31, 2012



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# HOLLYWOOD AUCTION 49

MONDAY AND TUESDAY, JULY 30 - 31, 2012 AT 12:00 PM PDT

LIVE • MAIL • PHONE • FAX • INTERNET

CATALOG PRICE  
\$39.50

AUCTION LOCATION  
PROFILES IN HISTORY  
26901 AGOURA ROAD STE 150  
CALABASAS HILLS, CA 91301

AUCTION PREVIEW  
PROFILES IN HISTORY  
26901 AGOURA ROAD STE 150  
CALABASAS HILLS, CA 91301

PREVIEW DATES  
MONDAY, JULY 9 - FRIDAY, JULY 27, 2012  
BY APPOINTMENT ONLY - M-F, 9:00AM - 6:00PM

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Dear Collector:

Welcome to our “Treasures from the Hollywood Vaults” auction!

Traditionally, summertime is the time of blockbusters. We have spent the good part of the year assembling a collection featuring props, costumes, artwork and posters from some of the biggest blockbusters of all time.

Here is just a glimpse of what awaits you within these pages:

- Exceptional archive of vintage photographs and camera negatives of Hollywood’s greatest stars of the Golden Age
- Important and historical ensemble of items from *Gone With the Wind*
- Sydney Greenstreet’s signature white suit worn in *Casablanca*
- A collection of title art from some of the most beloved films and television shows, including *The Sound of Music*, *The Searchers*, *The Pink Panther*, just to name a few
- A terrific selection of Steve McQueen film and personal artifacts, including his Heuer Monaco watch from *Le Mans*
- Wonderful items from the estate of Groucho Marx, including his trademark glasses and Harpo’s wig
- Tom Cruise’s Porsche 928 from *Risky Business*
- Hero screen-used articulating Drop-ship filming miniature from *Aliens*
- Hero “Hell Cycle” from *Ghost Rider*
- Natalie Wood’s 1967 250SL Mercedes-Benz
- A fantastic selection of items from visual effects pioneer Willis O’Brien
- A vintage KRLD-TV CBS TV camera that captured Jack Ruby shooting Lee Harvey Oswald
- A collection of animatronics props from award-winning special effects & makeup artist Stan Winston
- A marvelous selection of items from the *Star Wars* franchise
- Whitney Houston’s “Queen of the Night” armor and costume from *The Bodyguard*
- Unprecedented offering of *Titanic* filming miniatures from the 1997 James Cameron epic
- Patrick Stewart’s “Professor X” hero electric wheelchair used in the first three *X-Men* films

This is just the tip of the iceberg. There are almost 1,100 items available in this sale, and we are certain that there is something here for everyone. We hope you enjoy perusing the catalog. Our staff is available to answer any questions you may have. Also keep in mind that we are happy to assist those who are interested in consigning. Please contact us anytime via phone and email, and don’t forget to visit our website, Facebook and Twitter pages for regular updates.

Thank you for participating and good luck!



Joe Maddalena and the PIH Team

## AGREEMENT BETWEEN PROFILES IN HISTORY & BIDDER

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. **Final Bid Price, Purchase Price and Payment:** The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to twenty-three percent (23%) of the Final Bid Price [discounted to twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty-three percent (23%) if bid on and won through internet bidding; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. **Title:** On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. **Rights Reserved:** Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postpone-

ment under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. **Auctioneer's Discretion:** Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. **Reserves:** Lots may be subject to a reserve, which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. **Risk and Responsibility. Agency:** The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. **Possession and Removal. Charges:** No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. **Off-Site Bidding:** Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. **Profiles' Remedies:** Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith, including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be

deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. **Warranties:** Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is". By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consignor makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. **Limitation of Damages:** In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. **Unauthorized Statements:** Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. **Buyer's Remedies:** This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. **Profiles' Additional Services:** For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. **Headings:** Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. **Entire Agreement:** These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

## AUCTION GENERAL GUIDELINES

**Conditions of Sale:** Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

**Estimate Prices:** In addition to descriptive information, each entry in the catalog includes a price range, which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, and provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

**Reserves:** The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

**Owned or Guaranteed Property:** Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

**Buyer's Premium and Sales Tax:** The actual purchase price will be the sum of the final bid price plus the buyer's premium of 23% of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty-three percent (23%) if bid on and won through internet bidding. California sales tax shall automatically be added to the purchase price unless exempted.

**Before the Auction:** You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

**Hours of Business:** Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

**Condition Reports:** If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

**Registration:** If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842. You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

**The Auction:** All auctions are open to registered bidders only. You must register to bid or otherwise participate.

**Bidding:** Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under

no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

**Bidding Increments:** See registration page.

**Absentee Bids:** If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

**Telephone Bids:** It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

**Internet Bids:** Profiles in History is pleased to offer live Internet bidding at [www.profilesinhistory.com](http://www.profilesinhistory.com). To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles. Profiles is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

**PLEASE NOTE:** On some occasions beyond the control of Profiles, the online bidding software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an internet live bid, and the auctioneer may also reopen a lot after the close of the internet live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding online, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since internet bids are not shown to Profiles until Profiles opens the lot on the floor, Profiles treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the internet bid is presented, due to live internet bid software or internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over online bids with floor bids being considered before telephone bids. Also please note that all Profiles lots purchased online carry a 23% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

**Successful Bids:** The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

**Unsold Lots:** If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

## AFTER THE AUCTION

**Payment:** You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

**Shipping:** After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

**Sales Results:** Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

## THE SELLER

**Auction Estimate:** If you are considering selling your property, you can bring items to our Calabasas Hills salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

**Consignment Agreement:** If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are fifteen percent (15%) of the final bid price. Profiles in History generally

charges a minimum commission of \$100 for each lot sold. Profiles in History will discuss with you a suggested reserve price and our recommendations for pre-sale estimates for each piece of property you consign for sale. The terms and conditions contained in the actual Consignment Agreement will govern our respective rights and obligations; those terms and conditions are controlling over these general guidelines.

**Delivery of Property to Profiles in History:** After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

**Pre-Auction Notification:** Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

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**Disclaimer:** Please note that all items in this catalog are sold in "as is" condition. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. Tears or alterations to the fabric or original design of a costume, or broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their screen-used condition, these items may require some restoration to be returned to their pre-production state. Many of the items featured have been modified and altered for subsequent productions and may differ from the original production usage.

The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration. We strongly encourage you to either preview the items before bidding, or call for a more specific condition report on items of interest.

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**W**illiam Mortensen's (1897-1965) reputation as an iconoclast and craftsman whose ideals of Gothic Mystery and Macabre, Renaissance Revival, Narrative Allegory and soft-focus Pictorialist aesthetic has survived against the preeminence of straight photography methods, on the strength of a very few master prints he produced and his efforts as a teacher and publisher of his own works. The collection offered here derives from the provenance of Quenton P. Bredt, a collaborator with Mortensen as a mask maker during the period he was on-set photographer, costume and set designer for Cecil B. DeMille from 1922-27, and was preserved in storage since it was assembled in 1925. These prints represent the largest and most important holding outside of the William Mortensen Archive at the Center for Creative Photography in Los Angeles. Fay Wray was Mortensen's first Hollywood subject and he served as her chaperone while she acclimated to studio culture (1921-24) and he furthered his reputation at Wescosco Studio, which he established in 1924. Wray's mother was responsible for the destruction of all glass plate negatives Mortensen took of Fay, and the subsequent censure of Mortensen by Paramount instigated by her resulted in his leaving Los Angeles to establish a photography school in Laguna Beach. Before his departure, Mortensen destroyed the majority of his prints of Hollywood subjects, which makes the few examples offered here extremely scarce. Mortensen also pioneered the use of bromoil-transfer prints, and the contact-print method allowed for detailed application of lithographic inks, which meant prints were made singly and were therefore unique. The prints of Jean Harlow from *Hell's Angels* derive from a private commission by Howard Hughes and are rare time-capsules from her life, since these prints required long exposures while the image coalesced in the camera. Several sittings derive from his private publication in fine press book form, including a co-commission with DeMille of a private edition of tipped-in photographs of 60 copies from *King of Kings*, as well as *Rubaiyat Of Omar Khayyam*; privately printed in 1925. Other prints were featured in his works, such as Sojin Kamiyama from *The Thief of Bagdad*, reproduced in *Projection Control* and in *Camera Craft Magazine*, and shown in the Fine Arts Building, New York City, in the Royal Photographic Society exhibition, *Outstanding American Pictorialists*. Though Mortensen was largely overlooked by the photography establishment after his death in 1965, his reputation during his lifetime for his ideals as a master craftsman and upon practitioners of the Pictorialist style was incalculable, and his legacy as an artistic visionary remains intact in light of this extraordinary sampling of his life-work.



**1. PORTRAITS OF ANNA MAY WONG FROM *THE THIEF OF BAGDAD* BY WILLIAM MORTENSEN.** Two (2) bromoil transfer 7 in. x 10 in. and 7 ½ in. x 10 in. prints of Anna May Wong from *The Thief of Bagdad* (UA, 1924) by William Mortensen; with Anna May Wong and photographer signature Wm Mortensen in pencil on recto margin. From the personal collection of William Mortensen. Excellent. \$600 – \$800



**2. PORTRAITS OF JEAN HARLOW FROM *HELL'S ANGELS* BY WILLIAM MORTENSEN.** Four (4) bromoil transfer matte double-weight prints; 7 ½ in. x 10 in., borderless 9 ½ in. x 12 in. and 11 in. x 14 in., of Jean Harlow from *Hell's Angels* (UA, 1930) by William Mortensen. Howard Hughes private commission; unique prints. From the personal collection of William Mortensen. Bromoil prints were extremely expensive to produce, could only be made singly and required long exposures of ten minutes or more while subject was held in pose. Very good to Very fine; with spotting to three. \$1,200 – \$1,500





**3. PORTRAIT OF JANET GAYNOR BY WILLIAM MORTENSEN.** Bromoil transfer borderless matte double-weight 10 ¼ in. x 13 ½ in. print with stenciled screen of Janet Gaynor by William Mortensen. From the personal collection of William Mortensen. Excellent. **\$600 – \$800**



**4. PORTRAIT OF FAY WRAY BY WILLIAM MORTENSEN.** Bromoil transfer 7 in. x 9 in. print of Fay Wray; with *Wescoco Studio* and photographer signature in pencil on recto margin. Wray was Mortensen's first Hollywood subject and he served as her chaperone while she acclimated to studio culture (1921-24). Wray's mother was responsible for the destruction of all glass plate negatives Mortensen took of Fay, and the subsequent censure of Mortensen by Paramount instigated by her resulted in his leaving Los Angeles to establish photography school in Laguna Beach. Mortensen destroyed the majority of his prints of Hollywood subjects at this time. Excellent. **\$600 – \$800**



**5. PORTRAIT OF FEMALE SUBJECT BY WILLIAM MORTENSEN.** Gelatin silver matte double-weight 11 in. x 14 in. master print with stenciled screen of female subject by William Mortensen. From the personal collection of William Mortensen. Very fine to Excellent. **\$400 – \$600**



**6. PORTRAIT OF JACQUELINE LOGAN FROM KING OF KINGS BY WILLIAM MORTENSEN.** Gelatin silver matte double-weight 11 in. x 14 in. master print of Jacqueline Logan as Mary Magdalene from *King of Kings* (DeMille/Pathé, 1927); with photographer signature *Wm Mortensen* in pencil on recto margin. Printed for co-commission with DeMille of private edition of tipped-in photographs of (60) copies from *King of Kings*. From the personal collection of William Mortensen. Mortensen was engaged as on-set photographer, costume and set designer for Cecil B. DeMille from 1922-27 and for which Mortensen also shot first images using 35mm camera for Hollywood production. Excellent. **\$600 – \$800**

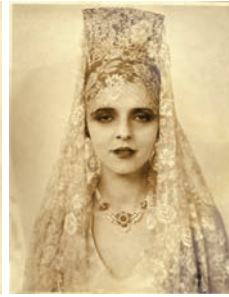




**7. PORTRAITS OF SOJIN KAMIYAMA FROM *THE THIEF OF BAGDAD* BY WILLIAM MORTENSEN.** Two (2) bromoil transfer borderless 10 in. x 13 in. and double-weight 11 in. x 14 in. prints (one with stenciled screen) of Sojin Kamiyama from *The Thief of Bagdad* (UA, 1924) by William Mortensen. Bromoil print reproduced as "Sojin" in *Projection Control*, p. 46-7, and in *Camera Craft Magazine*, July 1934, p. 315; shown in the Fine Arts Building, New York City, in the Royal Photographic Society exhibition, *Outstanding American Pictorialists*. From the personal collection of William Mortensen. Fine and Very fine. \$400 – \$600



**8. PORTRAITS OF FEMALE SUBJECTS BY WILLIAM MORTENSEN.** Two (2) gelatin silver matte double-weight 11 in. x 14 in. master prints with stenciled screen of female subjects by William Mortensen. From the personal collection of William Mortensen. Very fine to Excellent. \$400 – \$600



**9. PORTRAITS OF MONA MARIS BY WILLIAM MORTENSEN.** Five (5) gelatin silver matte double-weight 11 in. x 14 in. (one borderless 10 ½ in. x 13 ½ in.) master prints with stenciled screen of Mona Maris by William Mortensen. The only master set test sequence of a single pose in the Mortensen archive. From the personal collection of William Mortensen. Very fine. \$600 – \$800



**10. PORTRAITS OF CAPTAIN COOK AS *HENRY VIII* BY WILLIAM MORTENSEN.** Three (3) bromoil transfer 8 ¼ in. x 11 in., 8 ½ in. x 12 in. and 9 ½ in. x 11 ½ in. prints of Captain Cook as Henry VIII by William Mortensen; with *Wescosco Studio* and photographer signature *William Mortensen* in pencil on recto of one. From the personal collection of William Mortensen. Very fine to Excellent. \$600 – \$800





**11. PORTRAIT OF MYRDITH MONAGHAN BY WILLIAM MORTENSEN.** Gelatin silver matte double-weight 11 in. x 14 in. master print with stenciled screen of Myrdith Monaghan Mortensen (1909-81; Mortensen's second wife; m. 1933) by William Mortensen. Myrdith Monaghan began posing for Mortensen in 1927 and thereafter was his most important and frequent female subject. From the personal collection of William Mortensen. Very fine. **\$600 – \$800**



**13. PORTRAITS OF FEMALE SUBJECTS IN COSTUME BY WILLIAM MORTENSEN.** Three (3) gelatin silver 9 ½ in. x 12 in. and matte 11 in. x 14 in. toned master prints with stenciled screen of female subjects by William Mortensen. From the personal collection of William Mortensen. Fine to Very fine. **\$300 – \$500**



**12. ART STUDY PORTRAIT BY WILLIAM MORTENSEN.** Bromoil transfer matte double-weight 9 ½ in. x 12 ½ in. print with stenciled screen of *Tranquility* by William Mortensen; with embossed stamp. From the personal collection of William Mortensen. Very fine. **\$400 – \$600**



**14. PORTRAIT OF FEMALE SUBJECT BY WILLIAM MORTENSEN.** Gelatin silver matte double-weight 10 ½ in. x 13 ½ in. master print of female subject from private commission by William Mortensen. Extremely scarce example of straight photography by Mortensen; from private commission. From the personal collection of William Mortensen. Very fine. **\$300 – \$500**

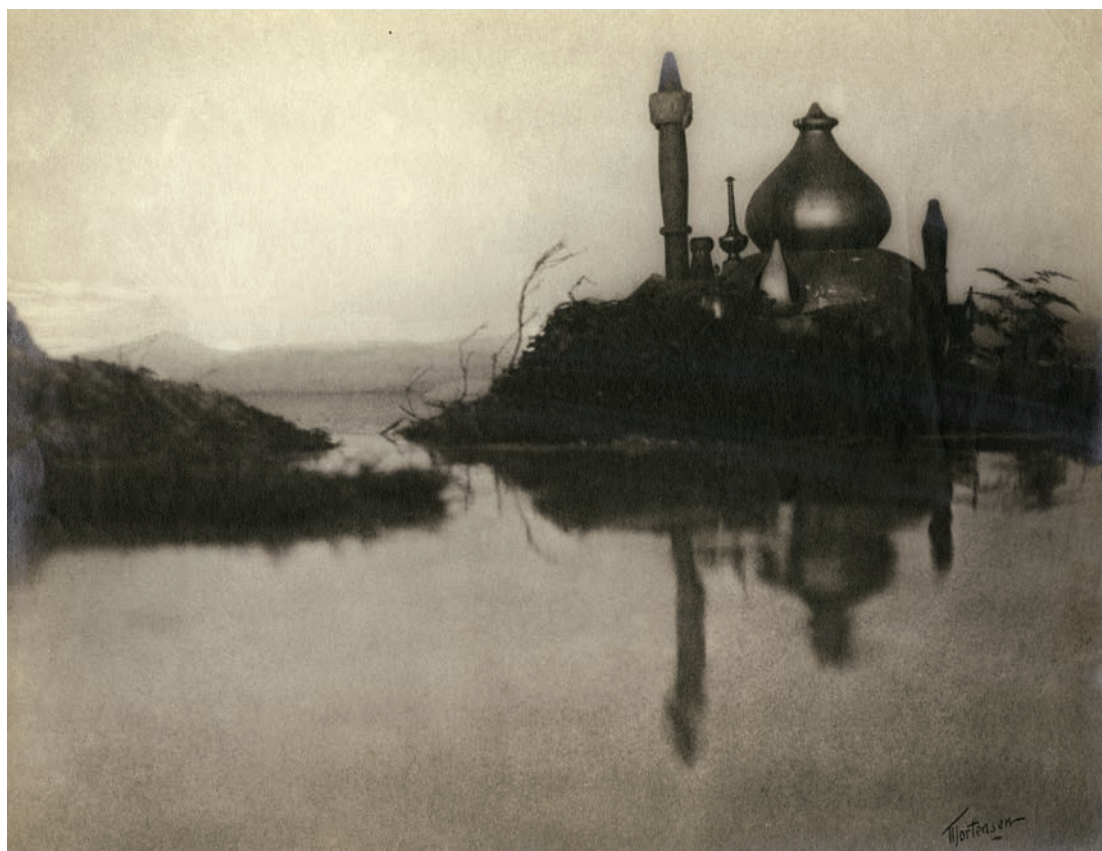




**15. PORTRAITS OF FEMALE SUBJECTS IN COSTUME BY WILLIAM MORTENSEN.** Three (3) bromoil transfer 8 ½ in. x 12 in., 9 ½ in. x 12 ½ in. and 11 in. x 14 in. prints of female subjects in period costume by William Mortensen. From the personal collection of William Mortensen. Very fine to Excellent. **\$400 – \$600**



**16. ART STUDIES FROM *WEST OF ZANZIBAR* BY WILLIAM MORTENSEN.** Three (3) bromoil transfer matte double-weight 7 ½ in. x 9 ½ in., 8 in. x 10 in. and 11 in. x 14 in. prints with stenciled screen from *West of Zanzibar* (M-G-M, 1928) by William Mortensen; variation of images reproduced in *New Projection Control*, 1942, by William Mortensen, pp. 98-99. Mortensen worked closely with Lon Chaney and created the masks used by him during production and seen here. From the personal collection of William Mortensen. Fine to Very fine. **\$600 – \$800**



**17. ART STUDY FROM *RUBAIYAT OF OMAR KHAYYAM* BY WILLIAM MORTENSEN.** Bromoil transfer borderless double-weight 10 ¼ in. x 13 ¼ in. print from *Rubaiyat Of Omar Khayyam* by William Mortensen; for volumes I and II of book Mortensen privately printed in 1925. From the personal collection of William Mortensen. Excellent. **\$1,000 – \$2,000**





18. ART STUDY FROM *RUBAIYAT OF OMAR KHAYYAM* BY WILLIAM MORTENSEN. Three (3) bromoil transfer matte double-weight 8 ½ in. x 11 in., 9 ½ in. x 13 in. and 11 in. x 14 in. prints from *Rubaiyat Of Omar Khayyam* by William Mortensen; with photographer signature in pencil and rubber stamp on recto margin to one; for volumes of book Mortensen privately printed in 1925. From the personal collection of William Mortensen. Fine to Very fine. \$600 – \$800



20. ART STUDY FROM *RUBAIYAT OF OMAR KHAYYAM* BY WILLIAM MORTENSEN. Bromoil transfer borderless double-weight 10 ¼ in. x 13 ¼ in. print from *Rubaiyat Of Omar Khayyam* by William Mortensen; for volume I of book Mortensen privately printed in 1925, p. 3. From the personal collection of William Mortensen. Excellent. \$600 – \$800



19. ART STUDY FROM *RUBAIYAT OF OMAR KHAYYAM* BY WILLIAM MORTENSEN. Bromoil transfer borderless double-weight 10 ¼ in. x 13 ¼ in. print from *Rubaiyat Of Omar Khayyam* by William Mortensen; for volume II of book Mortensen privately printed in 1925, p. 15. From the personal collection of William Mortensen. Very fine. \$600 – \$800



21. ART STUDIES FROM *RUBAIYAT OF OMAR KHAYYAM* BY WILLIAM MORTENSEN. Two (2) bromoil transfer borderless double-weight 10 ¼ in. x 13 ¼ in. prints from *Rubaiyat Of Omar Khayyam* by William Mortensen; for volumes of book Mortensen privately printed in 1925. From the personal collection of William Mortensen. Very fine; with hand retouch to one. \$600 – \$800

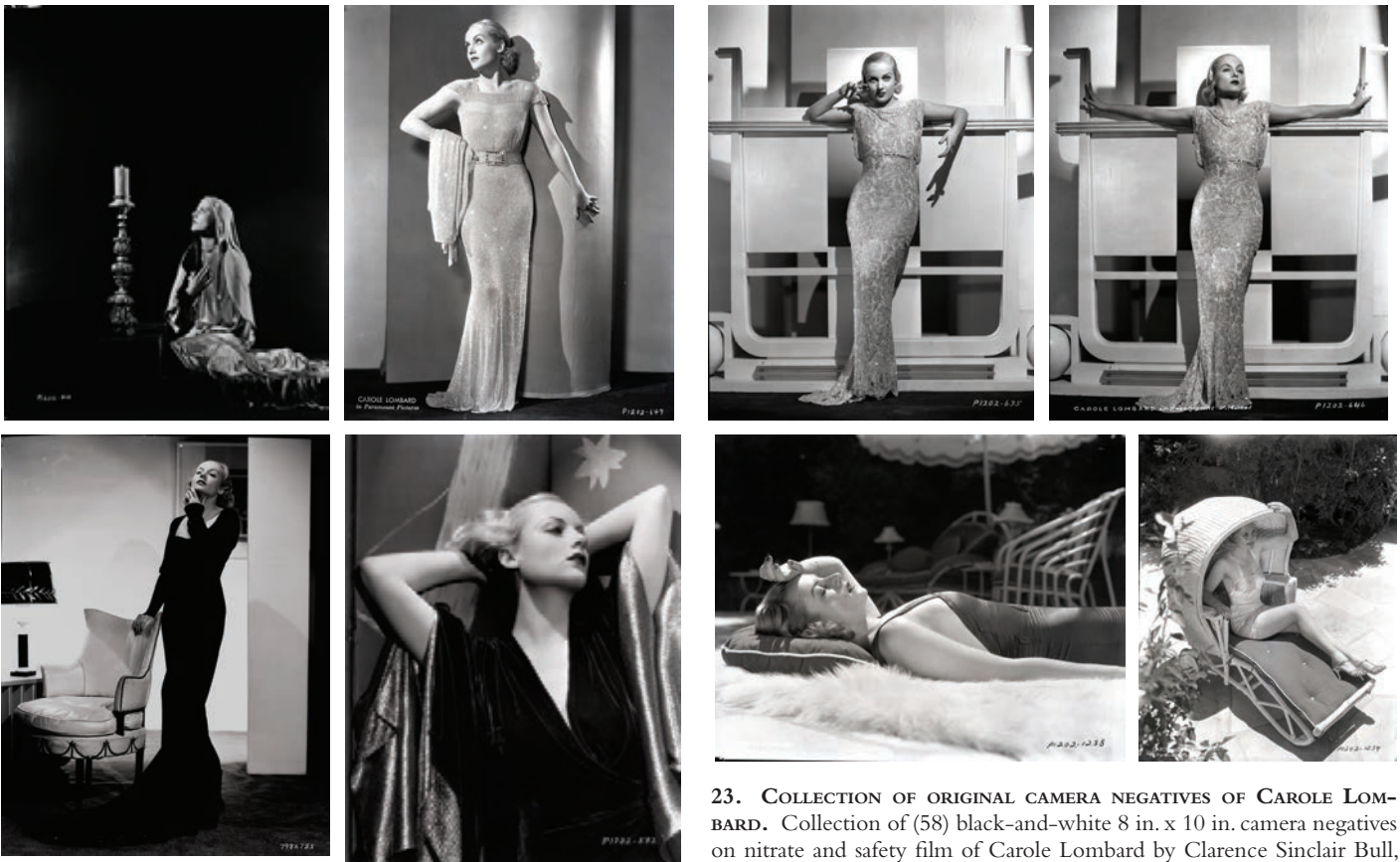


Until 1935 or 1936, all 35mm negative stock was on nitrate of cellulose, which was discarded by the studios whenever there was a sign of decomposition. Of the two primary artifacts from film production – the nitrate master print of the film and the camera negative from the still photographs – the camera negative remains the only image source that can be appreciated by individual collectors who wish to conserve the original artistic process. After 1936, still camera negatives were on safety film of cellulose acetate, which is far less unstable than nitrate stock, though it also requires storage conditions of low heat and humidity. This collection was archived in studio files and survives in nearly ideal state of preservation. This collection of camera negatives represents many celebrated subjects and genres, including Universal Pictures most celebrated horror films *Dracula*, *Frankenstein*, *Bride of Frankenstein*, *Ghost of Frankenstein*, *House of Frankenstein*, *Son of Frankenstein*, *The Invisible Man*, *The Wolfman* and *Phantom of the Opera*. Also included are key examples from *Citizen Kane*, *The Wizard of Oz*, as well as early portraits of the Marx Brothers from their stage success *The Cocoanuts*, and other early comedy stars W.C. Fields and the Three Stooges. There is also a scarce grouping of the great Lon Chaney from *The Penalty*, *The Blind Bargain*, *The Monster*, *Unholy Three*, *Tell It to the Marines*, *Mockery*, *Laugh, Clown, Laugh* and *Where East is East*, including several riveting portraits by Ruth Harriet Louise. The largest portion is a central representation of portrait gallery sittings from the careers of Cary Grant (including a near complete sequence from the great Howard Hawks' *Only Angels Have Wings*), Rita Hayworth, Veronica Lake, Carole Lombard, and smaller groupings of Joan Crawford, Jean Harlow, Greta Garbo (including Clarence Bull masterworks from *Mata Hari*) and others which feature many of the most celebrated portraits from golden age Hollywood. The Veronica Lake archive is perhaps the most astonishing sequence of images of this appealing and elusive actress whose career in front of the still camera was as treasured as her film work, and includes several rare sittings, nearly in full sequence, which have not been seen in reproduction. Like the Lake archive, the portions from the careers of Rita Hayworth and Carole Lombard includes classic images not seen in reproduction or as finished prints, and can be considered invaluable as visual documents of film culture and of timeless beauty.



**22. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF JOAN CRAWFORD, GRETA GARBO AND JEAN HARLOW.** Collection of 88 black-and-white 8 in. x 10 in. camera negatives on nitrate and safety film of Joan Crawford (35) from *Possessed*, *Dancing Lady*, *Gorgeous Hussy*, Greta Garbo (25) from *Susan Lenox* <*Her Fall and Rise*>, *Mata Hari*, *The Painted Veil*, *Queen Christina* and Jean Harlow (28) from *The Public Enemy*, *Beast of the City*, *Red Dust* and other films by Russell Ball, Clarence Sinclair Bull, Ruth Harriet Louise, George Hurrell, Bert Longworth, Frank Tanner and Laszlo Willinger; with india ink and retouching. **\$15,000 – \$20,000**





23. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF CAROLE LOMBARD. Collection of (58) black-and-white 8 in. x 10 in. camera negatives on nitrate and safety film of Carole Lombard by Clarence Sinclair Bull, Otto Dyar and Eugene Robert Richee; with india ink and retouching, \$6,000 – \$8,000



24. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF JEAN HARLOW BY GEORGE HURRELL FROM *RED HEADED WOMAN*. Eight black-and-white 8 in. x 10 in. camera negatives on nitrate film of Jean Harlow from *Red Headed Woman* (M-G-M, 1932) by George Hurrell; with MG23609, MG23644, MG23653, MG23654, MG23675, MG23676, MG23688 and MG23708 in india ink, EASTMAN-NITRATE-KODAK etched at the border and retouching. Scarce group of camera art from first two celebrated sittings between Hurrell and favored subject Harlow, in April and June, 1932. Fine to Excellent. \$2,000 – \$3,000







**25. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF VERONICA LAKE.** Collection of (75) black-and-white 8 in. x 10 in. camera negatives on safety film of Veronica Lake from *I Wanted Wings*, *This Gun for Hire*, *Sullivan's Travels*, *The Glass Key*, *I Married a Witch*, *The Blue Dahlia* and other films; by Robert Coburn, George Hurrell, Eugene Robert Richee, and A.L. Whitey Schafer; with india ink and retouching. The most comprehensive archive of camera negatives for Veronica Lake in private hands; representing all her major films, with many sittings in sequence. **\$20,000 – \$30,000**





26. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF RITA HAYWORTH BY ROBERT COBURN, ED CRONENWETH, GEORGE HURRELL, A.L. WHITEY SCHAFER AND NED SCOTT. Collection of (80) black-and-white 8 in. x 10 in. camera negatives on nitrate and safety film of Rita Hayworth from *Only Angels Have Wings*, *You'll Never Get Rich*, *My Gal Sal*, *You Were Never Lovelier*, *Cover Girl*, *Down to Earth*, *The Lady from Shanghai*, *Affair in Trinidad*, *Salome*, and *Miss Sadie Thompson* and other films; by Robert Coburn, Ed Cronenweth, George Hurrell, A.L. Whitey Schafer and Ned Scott; with india ink and retouching. \$12,000 – \$15,000







**27. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF BETTE DAVIS .** Collection of (13) black-and-white 8 in. x 10 in. camera negatives on nitrate film of Bette Davis by Elmer Fryer, Bert Six and Scotty Welbourne; with *Davis-903, 909, 1039-40, 1053, 1068, 1079, 1096, 1114-15, 1118, 1129 and 1149* in india ink and retouching. Very good to Very fine. **\$1,000 – \$2,000**



**28. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF LUCILLE BALL, CONSTANCE BENNETT, INGRID BERGMAN, EDWINA BOOTH, CLAUDETTE COLBERT, FRANCIS DEE, JUDY GARLAND, AUDREY HEPBURN, KATHARINE HEPBURN, JANET LEIGH, DOROTHY LAMOUR, IDA LUPINO, JEANETTE MACDONALD, MARILYN MONROE, MARIA MONTEZ, HELEN MORGAN, MERLE OBERON, MAUREEN O’SULLIVAN, ELEANOR PARKER, GAIL PATRICK, GAIL RUSSELL, JANE RUSSELL, NORMA SHEARER, ELIZABETH TAYLOR, SHIRLEY TEMPLE AND MAE WEST.** Collection of (105) black-and-white 8 in. x 10 in. camera negatives on nitrate and safety film of Carroll Baker (7), Lucille Ball (6), Constance Bennett (2), Ingrid Bergman, Edwina Booth, Claudette Colbert (4), Francis Dee, Judy Garland (12), Audrey Hepburn (6), Katherine Hepburn (3), Janet Leigh (3), Dorothy Lamour, Carole Landis, Ida Lupino (3), Jeanette MacDonald, Marilyn Monroe (2), Maria Montez (3), Helen Morgan (4), Merle Oberon (2), Maureen O’Sullivan (2), Eleanor Parker (5), Gail Patrick (2), Gail Russell (6), Jane Russell, Norma Shearer (12), Elizabeth Taylor (9), Shirley Temple (3), and Mae West (3); with india ink and retouching. **\$5,000 – \$8,000**





**29. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF JEAN ARTHUR, BETTE DAVIS, MARLENE DIETRICH, PAULETTE GODDARD, MYRNA LOY, ANN MILLER, KIM NOVAK AND ANNA MAY WONG.** Collection of (105) black-and-white 8 in. x 10 in. camera negatives on nitrate and safety film of Jean Arthur (6) from *Mr. Smith Goes to Washington*, Bette Davis (13), Marlene Dietrich (10) from *Shanghai Express* and *A Foreign Affair*, Paulette Goddard (13) from *Diary of a Chambermaid*, Myrna Loy (25) from *Too Hot to Handle*, Ann Miller (17), Kim Novak (10) from *Vertigo*, Anna May Wong (11) from *Daughter of the Dragon* and other films; by Robert Corman, Otto Dyar, Elmer Fryer, Eugene Robert Richee, A.L. Whitey Schafer, Bert Six and Scotty Wellbourne; with india ink and retouching. **\$8,000 – \$12,000**

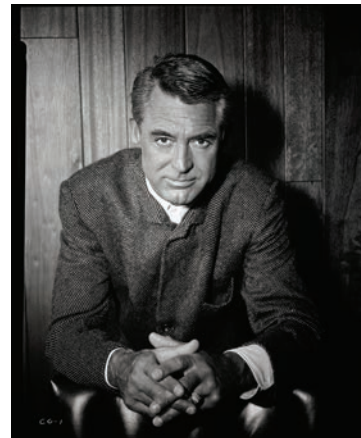


**30. COLLECTION OF ORIGINAL CAMERA NEGATIVES FROM *THE ADVENTURES OF ROBIN HOOD*, *CITIZEN KANE*, *FREAKS* AND *RASPUTIN AND THE EMPRESS*.** Collection of (30) black-and-white 8 in. x 10 in. camera negatives on nitrate and safety film from *The Adventures of Robin Hood* (Warner Bros., 1938), *Citizen Kane* (RKO, 1941) (10), *Freaks* (M-G-M, 1932), *Rasputin and the Empress* (M-G-M, 1932; the only film to feature all three Barrymore siblings) (10), *The Wizard of Oz* (M-G-M, 1939) (8); with india ink and retouching. **\$1,200 – \$1,500**





**31. PORTRAIT OF ORVILLE AND WILBUR WRIGHT.** Gelatin silver glossy borderless double-weight 7 ¼ in. x 9 in. print; with Culver Pictures rubber stamp on the verso. Extremely scarce. Good; with chipping, handling and paper loss to verso. **\$200 – \$300**



**32. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF CARY GRANT.** Collection of (54) black-and-white 8 in. x 10 in. camera negatives on nitrate and safety film of Cary Grant from *Only Angels Have Wings* and other films by Robert Coburn, Otto Dyar, Bud Fraker, Eugene Robert Richee and A.L. Whitey Schafer; with india ink and retouching. The largest archive of camera negatives for Cary Grant in private hands. **\$4,000 – \$6,000**



**33. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF JOHN BARRYMORE, HUMPHREY BOGART, MARLON BRANDO, MAURICE CHEVALIER, WILLIAM HOLDEN, GENE KELLY, ALAN LADD, TYRONE POWER, GEORGE RAFT, PAUL ROBESON AND ORSON WELLES..** Collection of (41) black-and-white 8 in. x 10 in. camera negatives on nitrate and safety film of John Barrymore (4), Humphrey Bogart (5), Marlon Brando (3), James Cagney and Edward G. Robinson, Maurice Chevalier (5), William Holden (6), Gene Kelly (4), Alan Ladd, Tyrone Power (2), George Raft (8), Paul Robeson and Orson Welles; with india ink and retouching. **\$1,200 – \$1,500**



**34. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF JAMES CAGNEY.** Collection of (21) black-and-white 8 in. x 10 in. camera negatives on nitrate film of James Cagney by Elmer Fryer, Bert Six and Scotty Welbourne; with JC.161, 175, 185, 195, 200, 235, 247, 249, 262, 282, 295- 96, 394, 530, 551, 588, 602, A218, A262, A264, and A305 in india ink and retouching. Very good to Very fine. **\$1,000 – \$2,000**





**35. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF LON CHANEY.** Collection of 32 black-and-white 8 in. x 10 in. camera negatives on nitrate and safety film of Lon Chaney from *The Penalty*, *The Blind Bargain*, *The Monster*, *Unholy Three* (1925), *Tell It to the Marines*, *Mockery*, *Laugh, Clown, Laugh* and *Where East is East*; with india ink and retouching. **\$1,200 – \$1,500**

**36. COLLECTION OF ORIGINAL CAMERA NEGATIVES FROM DRACULA, FRANKENSTEIN, INVISIBLE MAN AND PHANTOM OF THE OPERA.** Collection of 36 black-and-white 8 in. x 10 in. camera negatives on nitrate and safety film from *Dracula* (15), *Frankenstein* (15), *Invisible Man* (2) and *Phantom of the Opera* (4) by Roman Freulich and Ray Jones; with india ink and retouching. **\$3,000 – \$5,000**



**37. COLLECTION OF ORIGINAL HORROR FILM CAMERA NEGATIVES OF BORIS KARLOFF AND BELA LUGOSI.** Collection of (26) black-and-white 8 in. x 10 in. camera negatives on nitrate and safety film of Boris Karloff and Bela Lugosi from *Mask of Fu Manchu*, *The Ghoul*, *Bride of Frankenstein*, *The Raven*, *West of Shanghai*, *House of Frankenstein*, *The Body Snatcher*, *Murders in the Rue Morgue*, *The Phantom Creeps*, *The Wolf Man*, and *Invisible Ray*; with india ink and retouching. **\$1,200 – \$1,500**





**38. COLLECTION OF ORIGINAL CAMERA NEGATIVES FROM CLASSIC HORROR AND SCIENCE FICTION FILMS .** Collection of (67) black-and-white 8 in. x 10 in. camera negatives on nitrate and safety film from *Captive Wild Woman*, *The Devil-Doll*, *The Ghost of Frankenstein* (8), *Frankenstein Meets the Wolf Man* (2), *House of Frankenstein* (6), *House of Horrors* (3), *The Mad Ghoul* (10), *Mad Love* (3), *Mummy's Curse* (2), *Mummy's Ghost* (2), *The Mummy's Hand*, *Mummy's Tomb* (2), *Picture of Dorian Gray* (7), *Son of Frankenstein* (4), *The Wolf Man*, *The Man from Planet X* (6), *Revenge of the Creature* and *20,000 Leagues Under the Sea* (8); with india ink and retouching. **\$1,200 – \$1,500**



**39. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF JOHN WAYNE FROM *THE ALAMO*.** Collection of (58) of black-and-white 8 in. x 10 in. camera negatives on safety film of John Wayne from *The Alamo* (UA, 1960). Very good to Very fine. **\$600 – \$800**



**40. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF JOHN WAYNE FROM *3 GODFATHERS*, *RIO GRANDE* AND *THE HORSE SOLDIERS*.** Collection of (28) black-and-white 8 in. x 10 in. and (87) 4 in. x 5 in. camera negatives on safety film of John Wayne from *3 Godfathers* (M-G-M, 1948) with Maureen O'Hara from *Rio Grande* (Republic, 1950), with William Holden from *The Horse Soldiers* (UA, 1959), directed by John Ford; with retouching. Fine to Very fine. **\$400 – \$600**



**41. COLLECTION OF ORIGINAL CAMERA NEGATIVES AND TRANSPARENCIES OF JOHN WAYNE FROM *RED RIVER*, *McLINTOCK!* AND OTHER FILMS.** Collection of (28) black-and-white (12) 8 in. x 10 in. camera negatives on safety film and (8) color transparencies of John Wayne with Joanne Dru from *Red River* (UA, 1948), with Maureen O'Hara from *McLintock!* and other films; with retouching. Fine to Very fine. **\$400 – \$600**





**42. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF JOHN WAYNE FROM *THEY WERE EXPENDABLE* AND *SANDS OF IWO JIMA*.** Collection of (20) black-and-white 8 in. x 10 in. camera negatives and (24) inter-positives on safety film of John Wayne with Robert Montgomery from *They Were Expendable* (M-G-M, 1941) by Eric Carpenter, Otto Dyar, and with John Agar and Shirley Temple (visiting set) from *Sands of Iwo Jima* (Universal, 1949); with retouching. Fine to Very fine. **\$400 – \$600**



**43. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF JOHN WAYNE FROM *THE FIGHTING KENTUCKIAN*.** Collection of (27) black-and-white 8 in. x 10 in. (nearly all portraits) and (80) 4 in. x 5 in. camera negatives on safety film of John Wayne with Vera Ralston from *The Fighting Kentuckian* (Republic, 1949); with retouching. Fine to Very fine. **\$800 – \$1,200**



**44. COLLECTION OF ORIGINAL CAMERA NEGATIVES OF JOHN WAYNE FROM *THE QUIET MAN*.** Collection of 18 black-and-white 8 in. x 10 in. and (108) 4 in. x 5 in. camera negatives on safety film of John Wayne with Maureen O'Hara from *The Quiet Man* (Republic, 1952); with retouching. Very good to Very fine. **\$800 – \$1,200**



**45. COLOR TRANSPARENCIES OF MARILYN MONROE BY ANDRE DE DIENES.** Three color 4 in. x 5 in. camera transparencies on safety film of Marilyn Monroe (circa 1946) by Andre de Dienes (1913-85); with KODAK-SAFETY etched on margin. From the Silver Screen archive. Very good to Fine; with missing upper left corner tip of one. **\$1,000 – \$2,000**





**46. NEGATIVES AND TRANSPARENCIES OF MARILYN MONROE FROM *THE SEVEN YEAR ITCH*.** (3) black-and-white 4 in. x 5 in. and one color 8 in. x 10 in. transparency on safety film of Marilyn Monroe with Tom Ewell from *The Seven Year Itch* (20th Century-Fox, 1955); with 910-X-1003 in india ink to one. From the Silver Screen archive. Very fine. **\$1,000 – \$2,000**



**48. COLOR TRANSPARENCY OF MARILYN MONROE BY NICKOLAS MURAY.** Vintage color 4 in. x 5 in. transparency on safety film of Marilyn Monroe (circa 1952) by Nickolas Muray (1892-1965); with KODAK SAFETY FILM etched. From the Silver Screen archive. Very fine. **\$800 – \$1,200**



**47. THREE (3) NEGATIVES OF MARILYN MONROE WITH JOE DIMAGGIO AND ROCK HUDSON.** Black-and-white 2 ¼ in. x 2 ¼ in. camera negative on safety film of Marilyn Monroe and Joe DiMaggio and with Rock Hudson. Candid with DiMaggio treasured and scarce. From the Silver Screen archive. Very fine. **\$800 – \$1,200**



**49. FOUR (4) NEGATIVES AND TRANSPARENCIES OF MARILYN MONROE FROM *SOME LIKE IT HOT* AND *LET'S MAKE LOVE*.** Three black-and-white 2 ¼ in. x 2 ¼ in. negatives, one color 8 in. x 10 in., 4 in. x 5 in. and 2 ¼ in. x 2 ¼ in. transparencies on safety film of Marilyn Monroe with Tony Curtis, Jack Lemmon and Billy Wilder from *Some Like It Hot* (UA, 1959) and *Let's Make Love* (20th Century-Fox, 1960). From the Silver Screen archive. Fine to Very fine. **\$1,000 – \$2,000**





**50. THREE (3) NEGATIVES AND TRANSPARENCIES OF MARILYN MONROE FROM *THE MISFITS* AND *SOMETHING'S GOT TO GIVE*.** Black-and-white 4 in. x 5 in. and 8 in. x 10 in. camera negatives and color 2 ¼ in. x 2 ¼ in. transparency on safety film of Marilyn Monroe with Clark Gable from *The Misfits* (UA, 1961) by Eve Arnold and from *Something's Got to Give* (20th Century-Fox, 1962; unfinished); with KODAK SAFETY FILM etched and TM-(104-9)-P-29 in india ink to one. From the Silver Screen archive. Fine to Very fine. **\$800 – \$1,200**



**52. TEN (10) NEGATIVES AND TRANSPARENCIES OF MARILYN MONROE FROM *GENTLEMEN PREFER BLONDES* AND *HOW TO MARRY A MILLIONAIRE*.** Six black-and-white 4 in. x 5 in. and three 2 ¼ x 2 ¼ in. negatives and one color 4 in. x 5 in. transparency on safety film of Marilyn Monroe with Jane Russell, Lauren Bacall and Betty Grable from *Gentlemen Prefer Blondes* and *How to Marry a Millionaire* (20th Century-Fox, 1953). From the Silver Screen archive. Very good to Very fine; with tear at upper right corner of one. **\$800 – \$1,200**



**51. EIGHT (8) MARILYN MONROE NEGATIVES AND TRANSPARENCIES FROM *LADIES OF THE CHORUS*, *DON'T BOTHER TO KNOCK*, *BUS STOP* AND OTHER FILMS.** Black-and-white 8 in. x 10 in., three 4 in. x 5 in. and four 2 ¼ in. x 2 ¼ in. camera negatives on safety film of Marilyn Monroe from *Ladies of the Chorus* (Columbia, 1948), with Richard Widmark from *Don't Bother to Knock* (20th Century-Fox, 1952), *Bus Stop* (20th Century-Fox, 1956) and other films; with ©.D.928-1 in india ink to one. From the Silver Screen archive. Very fine. **\$800 – \$1,200**

**53. ELEVEN (11) PORTRAITS OF MARILYN MONROE FROM *CLASH BY NIGHT*, *GENTLEMEN PREFER BLONDES*, *RIVER OF NO RETURN*, *THE SEVEN YEAR ITCH*, *BUS STOP* AND OTHER FILMS.** Eleven gelatin silver glossy 8 in. x 10 in. and borderless 7- ½ x 9 in. prints of Marilyn Monroe from *Clash By Night*, *Gentlemen Prefer Blondes*, *River of No Return*, *The Seven Year Itch*, *Bus Stop* and other films by Frank Powolny; with THE SILVER SCREEN rubber stamp on verso. Very good to Very fine. **\$400 – \$600**





**54. EXCEPTIONAL EARLY 8 x 10 NUDE PHOTO STUDY OF MARILYN MONROE BY BRUNO BERNARD.** Gelatin-silver 8 in. x 10 in. glossy print with photo credit on verso to "Globe Photos (Bruno) Bernard" and "Tourlanes Publ. Co." which produced a variety of men's cheesecake magazines in the 1940's and 50's. Marilyn Monroe (almost certainly still Norma Jeane at this early stage) rarely looked more inviting than in this sensitive yet extraordinarily sexy nude study, revealing a perfectly curved derriere. Apart from the presumed men's magazine publication, to our knowledge this spectacular image of Marilyn appears nowhere else apart from a lurid and questionable biography by Ted Jordan, *Norma Jeane: My Secret Life with Marilyn Monroe*, in which he wrongfully claims photo credit. Easily one of the great hidden treasures of Marilyn's colorful history. Tiny staple holes in corners, and very minor margin bumps, Very Fine. **\$800 – \$1,200**



**55. JEAN HARLOW COLLECTION OF (12) PUBLICITY GLAMOUR STILLS.** Gelatin-silver 8 in. x 10 in. double-weight matte (6, four of which are stamped by Clarence Sinclair Bull) and single-weight glossy (6) prints of Jean Harlow golfing, waking up in bed, cooking, posing with co-star Clark Gable, and generally being glamorous. Nearly all include descriptive studio text snipes on verso. Very Fine to Near Mint. **\$800 – \$1,200**



**56. PORTRAITS OF ARLINE CHASE, MARION COAKLEY, EDNA HIBBARD, IRENE OLSEN, FLORENCE SHIRLEY AND HELEN LEE WORTHING BY JAMES ABBÉ.** Seven gelatin silver (three double-weight) 8 in. x 10 in. prints of Arline Chase, Marion Coakley, Edna Hibbard, Irene Olsen (2), Florence Shirley and Helen Lee Worthing by James Abbé; with rubber stamps on the verso. Very good to Very fine. **\$200 – \$300**





**57. CALL OF THE WILD PHOTO ARCHIVE .** (MGM, 1935) Lots consists of (112) candid original 4 ½ in. x 3 in. photos (one signed by Clark Gable and another signed by Jack Oakie) and (64) original negatives. Photos show Gable, costar Loretta Young, director William Wellman and the star many feel stole the movie, "Buck" the Saint Bernard. Filmed in Northern Washington, the production was beset with problems, from a massive snowstorm that trapped the cast and crew for days inside Mt. Baker Lodge, Gable's clashes with director Wellman, causing him to intentionally show up late for scenes and Gable's infamous liaisons with Loretta Young which resulted in a child born out of wedlock. **\$800 – \$1,200**



**59. PORTRAITS OF IRENE RUSSELL AND HELEN LEE WORTHING BY NIKOLAS MURAY.** Gelatin silver matte and semi-gloss double-weight 8 in. x 10 in. prints of Irene Russell and Helen Lee Worthing by Nikolas Muray; with rubber stamp and paper caption on the verso. Very fine. **\$200 – \$300**



**58. SUITE OF PHOTOGRAPHS BY WEEGEE (ARTHUR FELIG).** Gelatin silver glossy 9 in. x 13 ¼ in. print of The Duke of Windsor, glossy 11 in. x 14 in. print of fetishized feet, and three glossy 8 in. x 10 in. prints of various NYC scenes by Weegee (Arthur Felig; 1899-1968); with rubber stamps on the verso. Good to Very good. **\$300 – \$500**



**60. PORTRAIT OF LEOPOLD STOKOWSKI BY EDWARD STEICHEN.** Gelatin silver borderless 7 ½ in. x 9 ½ in. print of Leopold Stokowski By Edward Steichen; with Culver Pictures rubber stamps on the verso. Fine; with handling. **\$1,000 – \$2,000**





**61. PORTRAIT OF MARTHA GRAHAM BY SOICHI SUNAMI.** Gelatin silver glossy borderless double-weight 7 ¼ in. x 9 in. print of Martha Graham by Soichi Sunami (1885-1971) from "Rhapsody," Ruth St. Denis, Christopher Tagore choreographed Poem, 1929; with embossed stamp and Culver Pictures rubber stamp on the verso. Notable and exhibited sitting. Fine. **\$200 – \$300**



**62. CAROLE LOMBARD COLLECTION OF (5) CUSTOM HAND-TINTED PUBLICITY PORTRAITS FOR *LADY BY CHOICE*.** (Columbia, 1934) Gelatin-silver 8 in. x 10 in. glossy prints (5) with hand-color tinting (as prepared by publicity department), referred to as "color-glos". An exceptional and unprecedented array of glamorous and sexy images of Carole Lombard at the height of her career. Near Mint throughout. **\$200 – \$300**



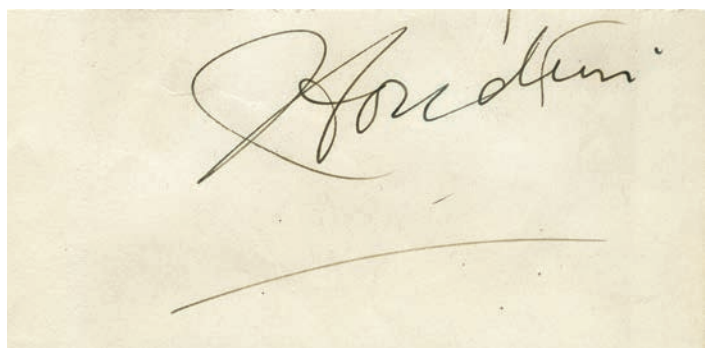
**63. DISNEYLAND/WALT DISNEY'S WONDERFUL WORLD OF COLOR COLLECTION OF (10) OVERSIZE VINTAGE STILLS.** (Walt Disney Pictures, 1954-1990) Gelatin-silver 11 in. x 14 in. semi-gloss prints (10) depicting the goings-on at Disneyland, including Walt riding in a carriage, and several of Annette Funicello (or a convincing look alike) as a mermaid, a spaceship stewardess, Huckleberry Finn, a belle of the old South, etc.; condition varies from Good to Excellent, with condition issues at margins only. A unique array of iconic early Disneyland images. **\$2,000 – \$3,000**







64. COLLECTION OF (10) UNPUBLISHED BLACK & WHITE NUDE PHOTOGRAPHS OF MADONNA BY JOSEPH THREADGILL. Silver-gelatin 5 in. x 7 in. (size approx.) glossy prints (10) of a very young Madonna Ciccone, posing entirely in the nude for a 1979 life-studies photography class attended by five students, these being the work of Joseph Threadgill. (The enterprising model was paid \$30 for the session, even less than the \$50 earned by a young Marilyn Monroe for the legendary Tom Kelly nude session). These remarkable and previously unexploited images remained buried in a drawer for decades until their recent re-discovery by one of the other photographers present at the time; the negatives of these images are presumed lost. **\$4,000 – \$6,000**

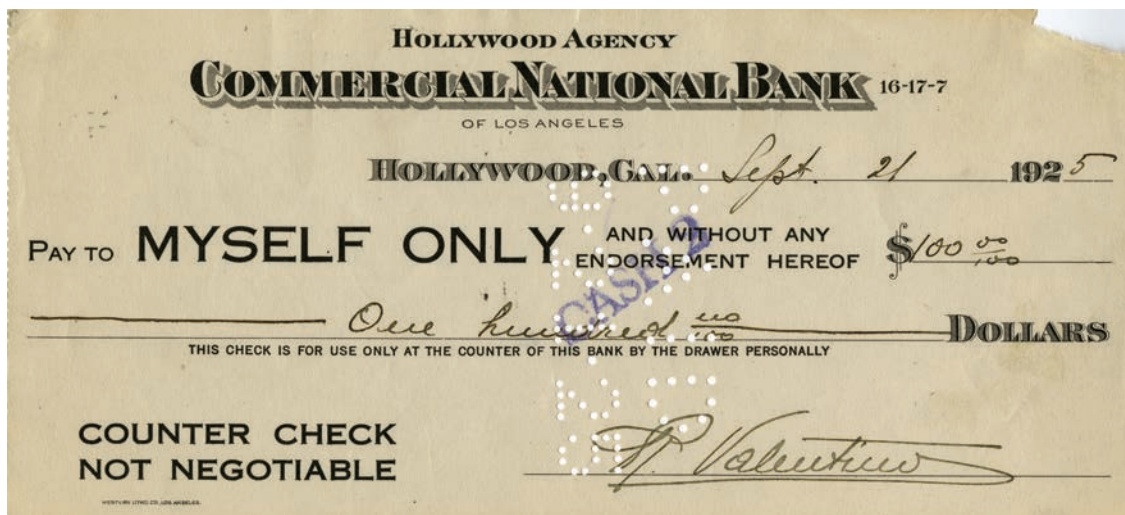


65. HARRY HOUDINI CLIPPED SIGNATURE. 2 ¼ in. x 5 in. clipped letter paper, signed neatly and boldly in ink, by (Harry) “Houdini”, nee Erik Weisz. **\$300 – \$500**



67. COLLECTION OF (24) CHECKS SIGNED BY CECIL B. DE MILLE, 1942-1956. Business-sized printed checks (24) each signed in fountain pen by famed director/ producer Cecil B. DeMille, covering a timespan of 1942 through 1956, the smallest for \$1.50, the largest for \$15,806.94; most are written to himself or his production company. **\$200 – \$300**

66. RUDOLPH VALENTINO 1925 SIGNED CHECK, COMPLETED IN HIS HAND. Commercial National Bank counter-check for \$100.00 dated Sept. 21, 1925, payable to “MYSELF ONLY” and signed in black fountain-pen by Rudolph Valentino. Chip off upper right corner, else Very Fine. **\$600 – \$800**







68. CHARLES CHAPLIN PHOTOGRAPH SIGNED. Gelatin silver semi-gloss 5 in. x 7 in. (image size 4 in. x 5 ½ in.) publicity photograph of the young actor by Wetzel Studios. Inscribed in black ink in the lower margin, "Faithfully, Chas Chaplin". Fine, with pinholes at the corner tips. \$200 – \$300



70. LAUREL AND HARDY PHOTOGRAPH SIGNED BY BOTH. 3 in. x 5 in. photograph of the classic comedy team Laurel and Hardy in character garb. Signed by both, "Stan Laurel" and "Oliver Hardy". The photo shows some age and soiling and has been clipped. Nothing to obscure the signatures. Very good. \$200 – \$300



69. LAUREL AND HARDY PHOTOGRAPH SIGNED BY BOTH. 5 in. x 7 in. double weight, matte photograph of the classic comedy team Laurel and Hardy in character. The photo is inscribed by Stan Laurel in the upper left hand corner of the photo, "Hello Tom" and signed by each in blue ink in the lower border of the photo, "Stan Laurel" and "Oliver Hardy". Exceptional condition. \$300 – \$500



71. LAUREL AND HARDY PHOTO CARD SIGNED BY BOTH. 3 ½ in. x 5 ½ in. Photo card of Laurel and Hardy, posing in character costume. The card is captioned below the image, "Stan Laurel and Oliver Hardy". Stan Laurel has inscribed at the top of the image, "Hello Ian" and the card is signed vertically beside their respective image, "Stan Laurel" in black pen and "Oliver Hardy" in blue pen. Residue on verso from previous mounting, all else Excellent. \$200 – \$300

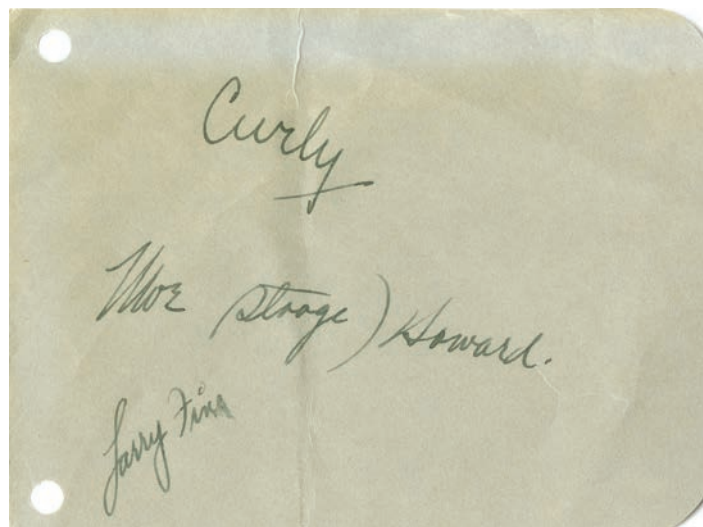




**72. LAUREL AND HARDY PHOTO CARD SIGNED BY STAN LAUREL.** 3 ½ in. x 5 ½ in. Photo card of Laurel and Hardy clowning with a banjo. The card is captioned above the image, "Little song entitled: *She was a Butterfly's Daughter, He was a Son of a Bee*". And below the image, "Now all together Oral!" and signed in black pen, "Stan '63". Excellent. \$100 – \$200



**73. LAUREL AND HARDY PHOTOGRAPH SIGNED BY BOTH.** 8 in. x 10 in. double weight, matte, sepia photographic portrait of Laurel and Hardy in character wearing their signature bowler hats. The photo is inscribed by Stan Laurel on the lower border, "Hello Betty!" and signed in blue ink "Stan Laurel" and black ink, "Oliver Hardy", dated 1934. In pencil on verso, "Stan Laurel & Oliver Hardy Auckland Feb 1934" and stamped, "Please credit to STAX". A line of ink on the edge of the lower right corner, all else Exceptional. \$600 – \$800

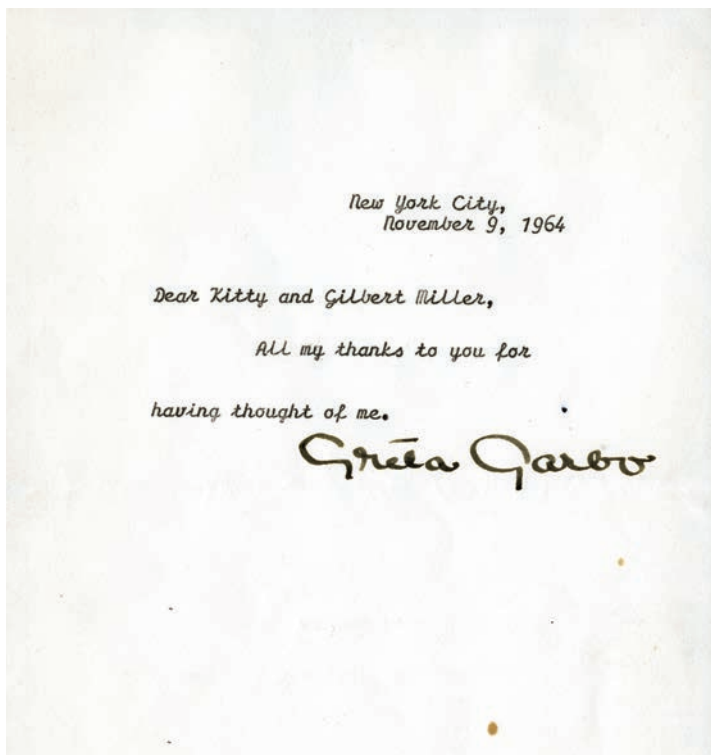


**74. THE THREE STOOGES ALBUM LEAF SIGNED BY MOE AND CURLY HOWARD, AND LARRY FINE.** The irrepressible comic trio of Moe, Larry and Curly. Rare Signed Album Leaf, 5 ½ in. x 4 in., blue-tinted paper. Signed in black ink by each actor, "Moe (Stooge) Howard", "Larry Fine", and "Curly". The signature of Jerry "Curly" Howard (1903-1952), who performed with the Stooges from 1934-46, is very rare, especially when accompanied with the signatures of Larry and Moe on one leaf. In fine condition. All three signatures are superb. \$800 – \$1,200



**75. BUD ABBOTT AND LOU COSTELLO PHOTOGRAPH SIGNED BY BOTH.** Gelatin silver semi-gloss double-weight 8 in. x 10 in. publicity portrait of the two smiling comedians from their syndicated TV program, *The Abbott and Costello Show*. Signed boldly in black ink, "Bud Abbott" and "Lou Costello." Staple holes at the upper corner tips, faint creases at upper left; otherwise, Fine. \$300 – \$500





**76. GRETA GARBO TYPED NOTE SIGNED.** One page, Octavo, November 9, 1964, New York City. It reads: "Dear Kitty and Gilbert Miller, All my thanks to you for having thought of me. [signed] Greta Garbo." The signature is dark with excellent contrast. **\$600 – \$800**



**78. CAROLE LOMBARD PHOTOGRAPH SIGNED.** Gelatin silver semi-gloss double-weight 8 in. x 10 in. print of Carole Lombard leading a horse. Inscribed in blue ink on the image, "To Miss Wilson, most cordially, Carole Lombard." Tiny chips at corner tips, 1/2 inch crease at the upper right margin. Fine. **\$400 – \$600**



**77. COLLECTION OF (6) OVERSIZED SIGNED PORTRAITS FROM HOLLYWOOD'S GOLDEN AGE .** Silver-gelatin 11 in. x 14 in. (5) and 10 in. x 13 in. (1) matte sepia portrait photos, all ca. 1935, each inscribed in fountain pen to a "J H Ness" who was a clothier to the stars. Includes: Clark Gable (*Call of the Wild*); Robert Taylor (by George Hurrell); Joan Bennett (by A.L. Schafer); Barbara Stanwyck (by Ernest Bachrach); Ann Dvorak; and director/ producer/ screenwriter Mitchell Leisen. Various minor signs of handling, generally Fine. **\$600 – \$800.**



**79. GARY COOPER SIGNED PHOTOGRAPHIC POSTCARD.** 3 1/2 in. x 5 1/2 in. black and white photo postcard made in France and signed on the lower half of the image, "Gary Cooper". The card is in Exceptional condition. **\$200 – \$300**



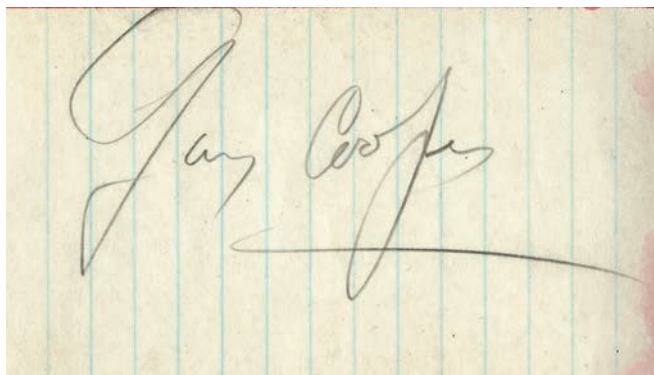
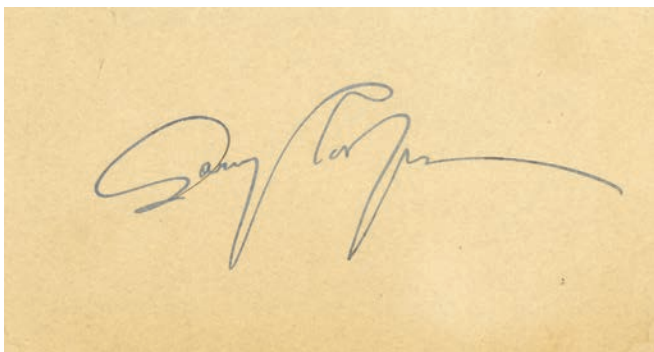


80. EXTRAORDINARY MGM 1934 SPECIAL PRESENTATION PHOTO-MONTAGE SIGNED BY THEIR TOP 25 STARS. (MGM, 1934) For their upcoming 1934-35 season, MGM held a convention in Chicago for distributors and executives (documented in a short film *MGM's March On In 1934-35*) and to commemorate the event and grease the wheels for greater bookings, presented to Jack Flynn (head of their Midwest film distribution division) this amazing 29 1/2 in. x 39 1/2 in. illustration board mat with oval-cut openings that highlight portraits of MGM's top 25 stars of the time, each of whom has neatly signed in brown fountain pen under their respective portrait: Mickey Rooney, Norma Shearer, Robert Taylor, William Powell, Myrna Loy, Clark Gable, Groucho, Chico, and Harpo Marx, Jimmy Stewart, Lionel Barrymore, Spencer Tracy, Robert Montgomery, Eleanor Powell, Greer Garson, Hedy Lamarr, Judy Garland, Nelson Eddy, Greta Garbo, Joan Crawford, Wallace (Wally) Beery, Jeanette MacDonald, Lana Turner, Ann Southern, and Rosalind Russell. Illustration board and photos have been conserved and archival mounted for preservation and display. An exceptional and quite likely unique artifact from Hollywood's golden age. \$10,000 - \$12,000

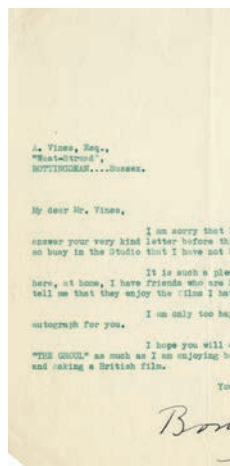




**81. GARY COOPER SIGNED HAND-TINTED PHOTOGRAPH.** Hand-tinted, 7 in. x 9 in. double weight photo of actor Gary Cooper. This head and shoulders, colorized photograph is signed in blue ink in the lower right hand corner of the image, "Sincerely Gary Cooper". Fine. \$200 - \$300

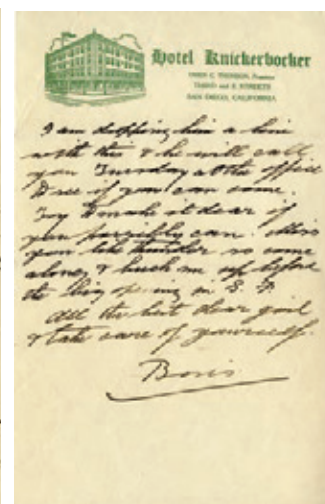
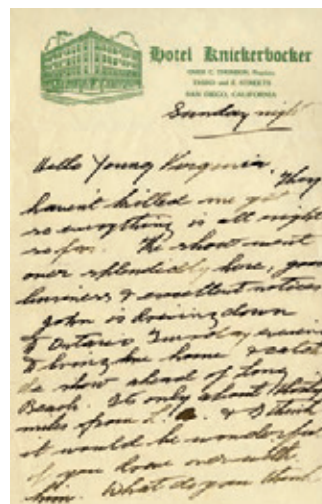


**82. GARY COOPER PAIR OF CLIPPED SIGNATURES.** Two bold, neat signatures by Gary Cooper, one in pencil on 2 ¼ in. x 4 in. autograph-book page, other in blue fountain-pen on 2 ¾ in. x 5 in. notecard. \$100 - \$200



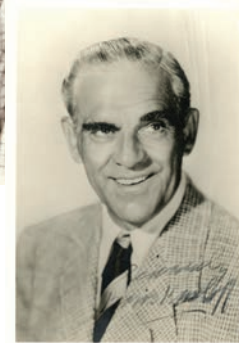
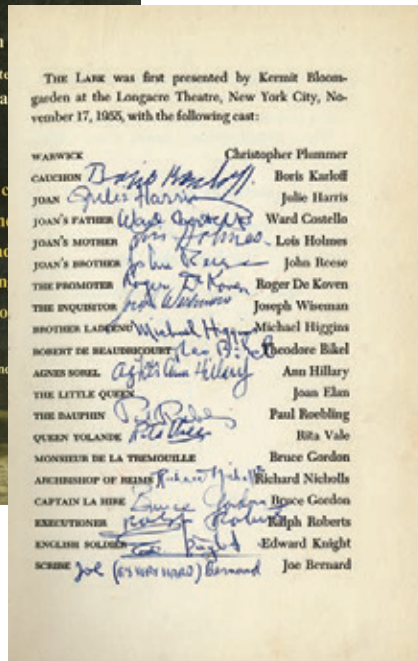
*Boris Karloff*

**83. BORIS KARLOFF SIGNED PHOTOGRAPH, BORIS KARLOFF 1933 TLS TOGETHER WITH CLIPPED SIGNATURE.** (1) 6 in. x 9 in. trimmed and laminated photo of actor Boris Karloff emoting in front of an NBC radio microphone. Inscribed in black pen at the top left hand corner, "To Irving Johnson Good Luck. Boris Karloff". Photo has been covered with a transparent film and trimmed, shearing off the outer edge of the inscription and signature. The autograph is still legible. (1) Boris Karloff typed letter, signed in black fountain pen to "A.Vines, Esq." dated 30th March, 1933, regarding Karloff's busy schedule and work in the horror film *The Ghoul*. Together with black crayon signature on blank card-stock letter sheet. \$200 - \$300



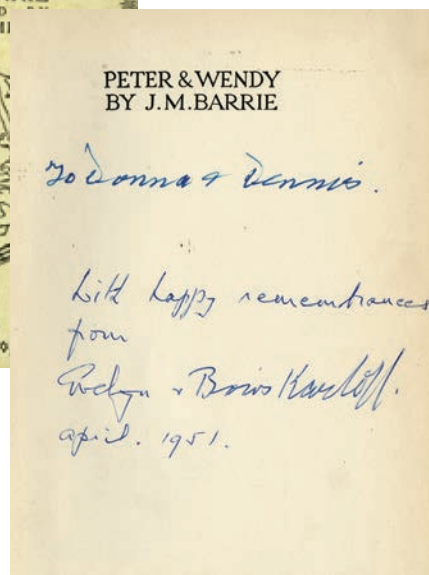
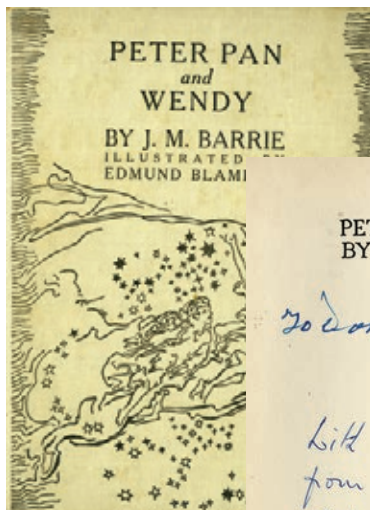
**84. BORIS KARLOFF HANDWRITTEN LETTER SIGNED TO A FRIEND ABOUT HIS CURRENT THEATER PERFORMANCE.** Two pages 5 ½ in. x 8 ¼ in. on Hotel Knickerbocker stationery with a green graphic of the hotel in the upper left corner, from San Diego, Ca., to "Young Virginia". Karloff was on the road with a live stage production and invites the girl to come and see the show. The letter reads, (in part): "Sunday night. Hello young Virginia, They haven't killed me yet so everything is all right so far. The show went over splendidly here, good business & excellent notices. John is driving down to Ontario Tuesday evening to bring hme (sic) home & catch the show ahead of Long Beach. It's only about thirty miles from L. A. & I think it would be wonderful if you drove over with him. What do you think?" The letter is signed on the bottom of the second page, "Boris" Not dated. The letter had been folded twice. The signature is bold and clear and both pages are Fine. \$200 - \$300



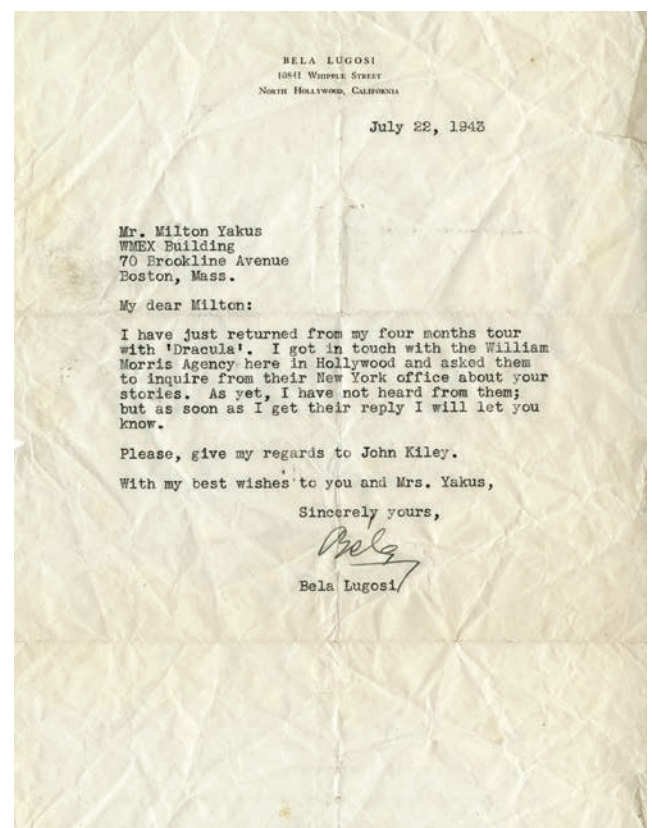


87. BORIS KARLOFF, NOEL COWARD, AND HENRY FONDA PHOTOGRAPHS SIGNED. (1) Boris Karloff 5 in. x 7 in. photograph signed in black ink, "Sincerely, Boris Karloff". (1) Noel Coward 8 in. x 10 in. photograph signed, "To Joe with best wishes, Noel Coward". (1) Henry Fonda, 8 in. x 10 in. photograph signed, "To George, with all my good wishes, Henry Fonda". Karloff with creasing; otherwise, Fine. \$200 – \$300

85. *THE LARK* 1ST NOVELIZATION OF LILLIAN HELLMAN PLAY, SIGNED BY BORIS KARLOFF AND MOST OF CAST. Random House, NY, 1956 1st edition, 144 pp. Signed in blue ballpoint on cast credits pages by virtually every cast member including Boris Karloff, Julie Harris, Joseph Wiseman, Theodore Bikel, and many more, with the notable exception of Christopher Plummer. Inside front cover starting to separate and dust jacket is chipped, else generally Fine. \$300 – \$500



86. *PETER PAN AND WENDY* BY J.M. BARRIE, 1940 ILLUSTRATED EDITION SIGNED BY BORIS KARLOFF. Scribner's, NY, 1940, 1st Edmund Blampied illustrated edition, 216 pp. Signed "Boris Karloff" on the title page following an inscription from his wife, Evelyn. Karloff played Captain Hook on stage in a production starring Jean Arthur. Damp-staining to back cover from absent DJ, general handling, Good to Very Good Condition overall. \$800 – \$1,200



88. BELA LUGOSI SIGNED LETTER MENTIONING HIS "FOUR MONTHS TOUR WITH DRACULA". One page, 7 in. x 11 in. July 22, 1943, North Hollywood, California, on his personal letterhead. To Mr. Milton Yakus in Boston. Lugosi writes (in part): "I have just returned from my four months tour with 'Dracula'. I got in touch with the William Morris Agency here in Hollywood and asked them to inquire ... about your stories. As yet, I have not heard from them; but as soon as I get their reply I will let you know... [signed] Bela". Accompanied by an eerie full length, black and white photograph in a classic pose as the Vampire Dracula. The letter has normal mailing folds, wrinkles and some handling marks, otherwise very good. The quintessential Bela Lugosi items, ideal for display. Bela Lugosi (1884-1956). \$1,200 – \$1,500

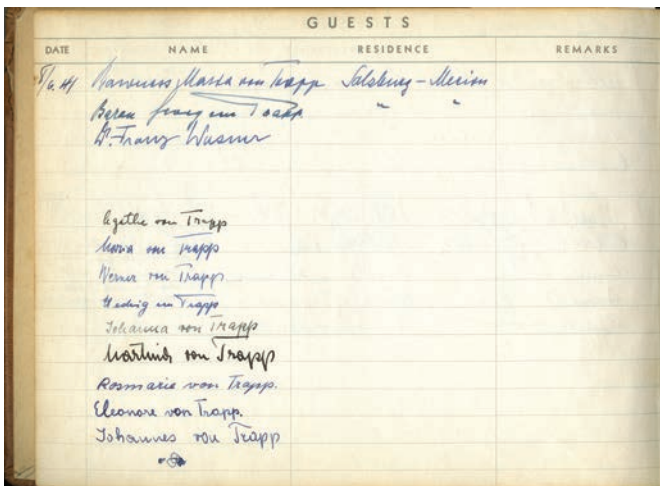




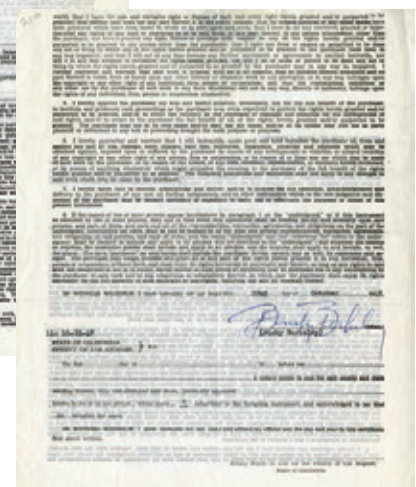
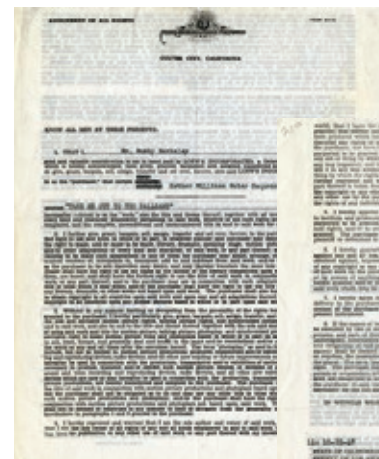
89. BILL "BOJANGLES" ROBINSON PHOTOGRAPH SIGNED. Gelatin silver glossy double weight 8 in. x 10 in. print. Wonderful publicity portrait of the smiling entertainer, inscribed, "Best Wishes, Bill Robinson". With handling and Culver Pictures rubber stamps on the verso. \$200 – \$300



91. HERBERT HOOVER AND LOU HENRY HOOVER, GEORGE M. COHAN, HELENA RUBENSTEIN, RIPLEY PHOTOGRAPHS SIGNED. Herbert and Lou Henry Hoover photo Christmas card signed 8 in. x 10 in. tropical coast line inscribed in ink in the lower margin, "A Merry Christmas from Herbert Hoover, Lou Henry Hoover 1928". Missing upper left border tip. George M. Cohan gelatin silver photo-postcard 3 ¼ in. x 5 ¼ in. tipped to 5 ½ in x 8 in. card inscribed, "Sincerely yours, George Cohan". Robert Ripley 8 in. x 10 in. print inscribed, "To Joe Podlipsky with good wishes of Ripley". Very good. Helena Rubenstein photograph 8 in. x 10 in. Signed in black ink, "Helena Rubenstein 1934". \$200 – \$300



90. SCHIFFELER FAMILY GUESTBOOK CONTAINING NUMEROUS IMPORTANT SIGNATURES, INCLUDING THE VON TRAPP FAMILY, RUDOLPH WURLITZER, CHARLES NIMITZ, AND MORE. Leather-bound ¼ gilt-edge guest-signature book from the Carl Schiffeler family of Apple Hill, Ohio, spanning their society dinner parties from 1938 through the late 1940's. Guests attending and signing include Rudolph Wurlitzer (who composed at least 2 original poems in his hosts' honor), the entire von Trapp family (long before *Sound of Music* was even dreamt of), Charles Nimitz, Chief Justice Stone, Lauritz Melchior, Thornton Wilder, and many more. A fascinating glimpse into the social scene of aristocratic Ohioans. Leather separating from board from age and handling, else intact and complete. \$300 – \$500



92. BUSBY BERKELEY SIGNED CONTRACT FOR TAKE ME OUT TO THE BALLGAME. (MGM, 1948) Two pages (front and back of single leaf) signed legal contract securing the services of choreographer Busby Berkeley for the Esther Williams water sequence in the 1948 MGM musical *Take Me Out to the Ballgame*. \$200 – \$300





93. COLLECTION OF (4) SPENCER TRACY SIGNED PHOTOGRAPHS. (4) Silver-bromide 5 in. x 7 in. studio personality portraits, each signed in ink, by Spencer Tracy (two are inscribed as well). All in Fine condition. \$200 – \$300

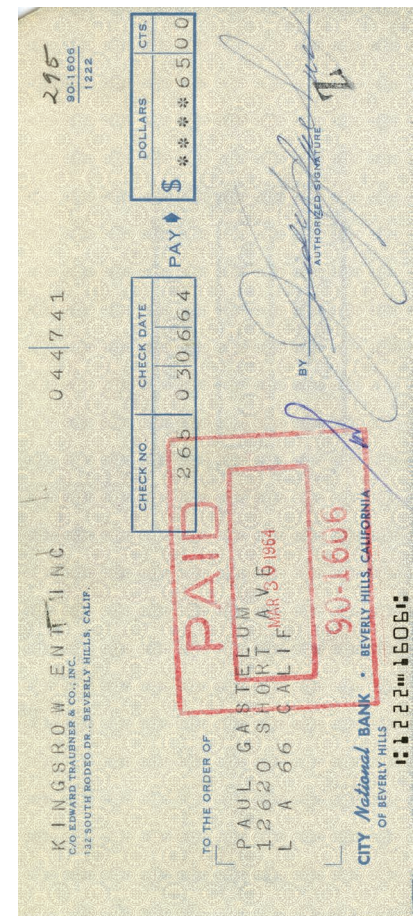


95. JUDY GARLAND OVERSIZE PHOTOGRAPH SIGNED. Gelatin silver semi-gloss double-weight borderless 9 ½ in. x 11 ¼ in. print. Inscribed in black ink at the upper left "For Jack – Who has made some wonderful things for me. Gratefully – Judy Garland". Very fine smudging at the right, crease at the left center edge; otherwise, Fine. \$200 – \$300



94. SHIRLEY TEMPLE EARLY SIGNED PORTRAIT . Silver-bromide double-weight matte 8 in. x 10 in. portrait of Shirley Temple from *Captain January* signed (as a juvenile) "love Shirley Temple". Exceptional quality photo. \$400 – \$600

96. JUDY GARLAND SIGNED CHECK. 7 ½ in. x 3 ¼ in. filled out in type and signed by hand in blue ink by Judy Garland, payable to Paul Gastelum for \$65.00, March 6th, 1964. Drawn on a City National Bank check via Kingsrow Ent. Inc. A red cancellation stamp does not affect the signature. There is a small "Z" stamp that approaches, but does not interfere with the signature. \$300 – \$500







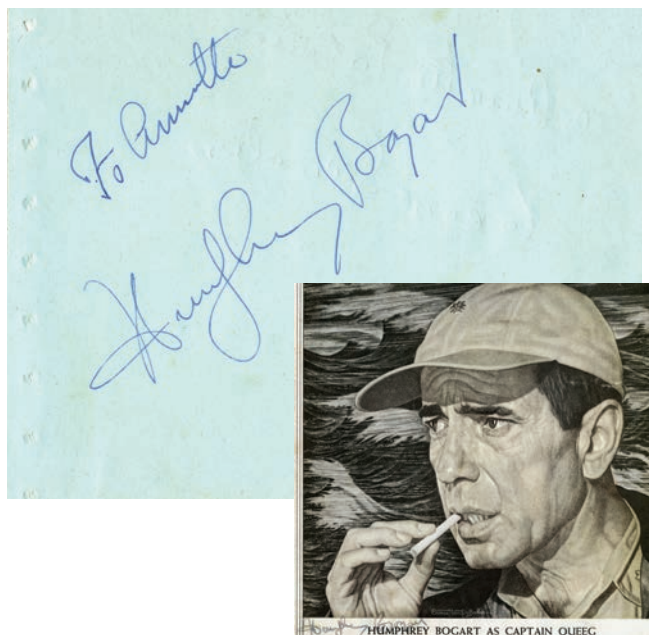
**97. HUMPHREY BOGART SIGNED PORTRAIT.** Silver-gelatin 8 in. x 10 in. double-weight matte studio portrait by Longworth (with his stamp on verso) inscribed in blue fountain pen, "To Fritz good luck Humphrey Bogart". Bogart penned over "Humphrey" twice due to a drying pen, slight toning at upper edges not affecting subject or signature, otherwise; Fine. **\$800 - \$1,200**



**99. HUMPHREY BOGART SIGNED PHOTOGRAPH IN CHARACTER AS "HARRY MORGAN".** Gelatin silver semi-gloss 8 in. x 10 in. print of Humphrey Bogart as "Harry Morgan" from *To Have and Have Not* (1944). Inscribed in blue ink on lower right corner of the image, "To Maria good luck Humphrey Bogart." Pinholes at corner tips, a crease across the bottom third of the photo. Mild soiling on edges. Nothing to obscure inscription or autograph. Very good. **\$800 - \$1,200**



**98. HUMPHREY BOGART SIGNED PHOTO WITH WIFE AND PETS.** Sepia tone matte 8 in. x 10 in. print of Humphrey Bogart with wife, Mayo Methot and their three dogs. Signed in blue ink, "To Chuck - with love from all the folks, Bogie & Mayo". Mayo Methot was Bogart's third wife. During their seven-year volatile marriage the couple was known as "the battling Bogarts". Once Methot stabbed Bogart with a butcher's knife. The photo has minimal staining on top corners but not touching the subjects. All else, Very good. Signature is bold and in dark blue. **\$600 - \$800**



**100. HUMPHREY BOGART PAIR OF SIGNATURES: VINTAGE MAGAZINE PRINT, AND AUTOGRAPH ALBUM PAGE.** Pair of Humphrey Bogart signed items: clipped 7 in. x 7 in. vintage magazine illustration of Bogart as "Captain Queeg" in *The Caine Mutiny* (signature faint) together with 4 ½ in. x 5 ¼ in. blue-paper autograph album leaf with neat, bold inscription in blue fountain pen, "To Annette Humphrey Bogart.". **\$400 - \$600**





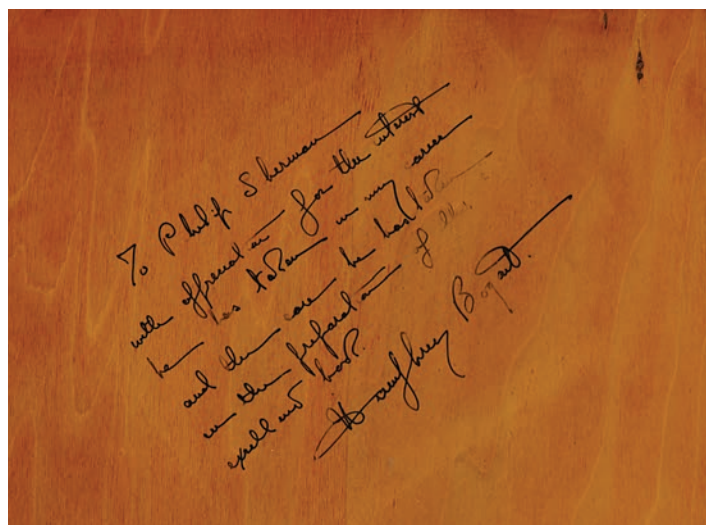
**101. HUMPHREY BOGART SIGNED HANDWRITTEN POSTCARD WITH CHESS MOVES AND SIGNATURES FROM CASABLANCA SET.** Fascinating slice of personal history from Bogart's very busy career, an ongoing move-by-mail chess game between Irving Kovner of Brooklyn and Bogart during the filming of *Casablanca* (personal even to the degree that Bogart asks Kovner to use Bogart's home address). Includes two Xerox copies of typed letters, one signed by Bogart, the other by his secretary, describing his avid interest in pursuing this "move-by-mail" chess game, in spite of long work hours filming. The postcard is written entirely in Bogart's hand, (including Kovner's address on verso) and details specific moves between the two men. Signed in blue fountain pen, "H Bogart". Includes an 8 in. x 10 in. production photo of Bogart and Peter Lorre sitting on-set in front of a chessboard. Card exhibits toning on edges just touching the top of the "I" in "Irving", otherwise; Very Good. Includes an 8 in. x 10 in. production photo of Bogart and Peter Lorre sitting on-set in front of a chessboard. \$800 – \$1,200



**103. HUMPHREY BOGART SIGNED HANDWRITTEN POSTCARD WITH CHESS MOVES AND SIGNATURES FROM CASABLANCA SET.** Fascinating slice of personal history from Bogart's very busy career, an ongoing move-by-mail chess game between Irving Kovner of Brooklyn and Bogart during the filming of *Casablanca* (personal even to the degree that Bogart asks Kovner to use Bogart's home address). Includes two Xerox copies of typed letters, one signed by Bogart, the other by his secretary, describing his avid interest in pursuing this "move-by-mail" chess game, in spite of long work hours filming. The postcard is written entirely in Bogart's hand, (including Kovner's address on verso) and details specific moves between the two men. Signed in blue fountain-pen, "H Bogart". Card exhibits toning on edges just touching the top of the "I" in "Irving", otherwise; Very Good. Includes an 8 in. x 10 in. production photo of Bogart and Peter Lorre sitting on-set in front of a chessboard. \$800 – \$1,200

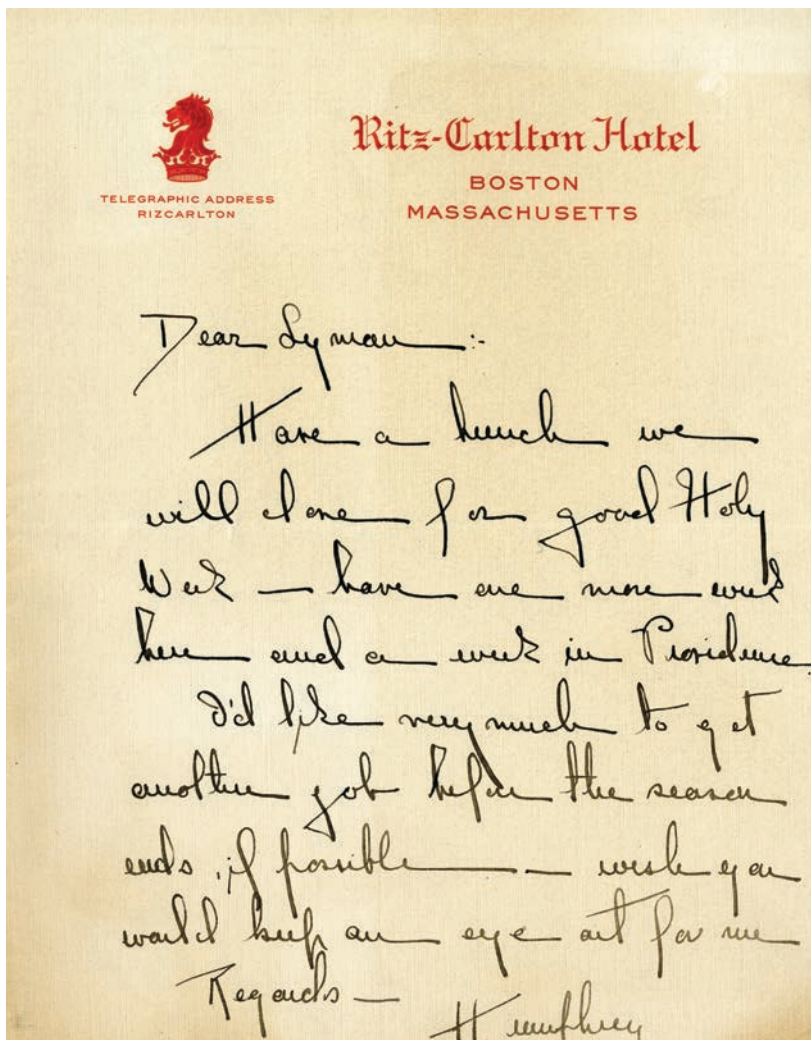


**102. HUMPHREY BOGART SIGNED OVERSIZE PORTRAIT.** Silver-gelatin 11 in. x 14 in. matte sepia portrait inscribed in fountain pen, "To Tony From one 'Cradle Snatcher' to another Humphrey Bogart". Exhibits minor toning and soiling on the margins with pinholes at the corners, otherwise; Fine. \$800 – \$1,200

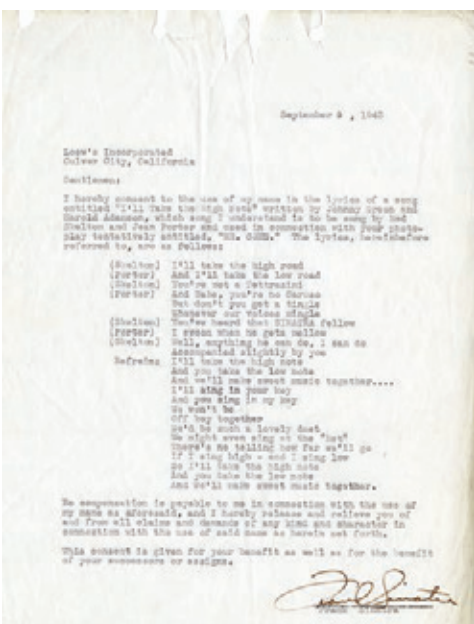


**104. HUMPHREY BOGART INSCRIBED WOOD-PANEL CUSTOM SCRAPBOOK COVER.** Plywood and leatherette custom scrapbook cover, 13 in. x 19 in. which once bore the initials "H B" (presumably for Humphrey Bogart). On the back side, Bogart signed and inscribed a thank-you note to its creator, Phillip Sherman. Bogart pens in bold black ink (in full): "To Philip Sherman with appreciation for the interest he has taken in my career and the care he had taken in the preparation of this excellent book. Humphrey Bogart." Inscription implies this to have been a scrapbook of Bogart's career. A few letters of the inscription are light due to the ink flow skipping on the wood surface; overall, Fine. \$600 – \$800

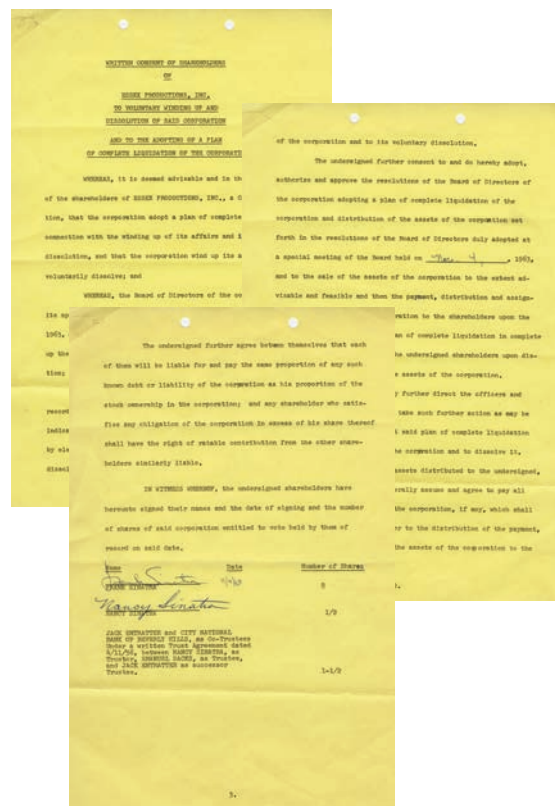




**105. HUMPHREY BOGART AUTOGRAPH LETTER SIGNED.** One page 7 in. x 5 ½ in. (circa late 1920s), on "Ritz-Carlton Hotel, Boston, Massachusetts" stationery. Bogart pens (in full): "Dear Lyman: Have a hunch we will leave for good Holy Week — have one more week here and a week in Providence. I'd like very much to get another job before the season ends, if possible — wish you would keep an eye out for me. Regards, Humphrey." After the Stock Market Crash of 1929, Bogart split his time between stage acting and Hollywood. Slight toning; otherwise, Fine. \$800 – 1,200



**106. FRANK SINATRA SIGNED DOCUMENT GRANTING PERMISSION TO USE HIS NAME IN A SONG.** One page, 8 in. x 10 in. single sheet of paper dated September 9, 1943, Frank Sinatra with this document grants permission to Loew's Inc. for the use of his name in the song, "I'll Take the High Note". The song, written by Johnny Green and Harold Adamson was to be sung by Red Skelton and Jen Porter in the 1944 film *Bathing Beauty*. The lyrics involving Sinatra's name are listed in the document. There is paper loss in the top blank margin of the page, with two file holes. \$400 – \$600



**107. FRANK SINATRA AND NANCY SINATRA SIGNED LEGAL CONTRACT.** 3 pp. legal-size concerning the dissolution of corporation "Essex Productions, Inc." in which Frank and Nancy Sinatra were the principal shareholders. Signed "Frank Sinatra" and "Nancy Sinatra", and dated 11/4/63 by Frank. \$300 – \$500



**108. ORSON WELLES PHOTOGRAPH SIGNED.** Gelatin silver glossy 8 in. x 10 in. portrait of the young actor/director seated at the microphone. Inscribed in black ink, "For Joe, with best regards, Orson Welles, July 24th, 1937". Very good. With Culver Pictures rubber stamps and typed CBS publicity snipe dated 01/18/36 on the verso. \$200 – \$300





109. INGRID BERGMAN SIGNED 9 x 11 SWEDISH DELUXE PORTRAIT FROM THE 1935 FILM *SWEDENHIELMS*. Silver-gelatin 9 in. x 11 in. double-weight matte Swedish portrait of Ingrid Bergman, promoting the U.S. release of her 1935 Swedish film *Swedenhielms*, with studio stamps and descriptive snipe on verso. Signed "Ingrid Bergman" in blue fountain pen. Minor signs of handling. \$200 – \$300



110. INGRID BERGMAN 7 ½ x 9 SIGNED PORTRAIT, CA. *CASABLANCA*. Silver-gelatin 7 ½ in. x 9 in. double-weight matte studio portrait (likely *Casablanca*) inscribed in green fountain pen, "To Minnie- Ingrid Bergman 1942". Fine. \$200 – \$300



111. *CASABLANCA* SHEET MUSIC, "AS TIME GOES BY" SIGNED BY INGRID BERGMAN, PAUL HENREID, AND COMPOSER HERMAN HUPFELD. 6 pp. 2-color original 1941 sheet music score to the theme song for *Casablanca*, "As Time Goes By" signed "Paul Henreid" (faded sharpie), "Ingrid Bergman", and the song's composer Herman Hupfeld ("To Rose Marie sing it under the Christmas Tree! Herman Hupfeld") both in black fountain pen. Minor handling with slight surface creasing; otherwise, Fine. \$300 – \$500



112. INGRID BERGMAN SIGNED 1943 PORTRAIT. Silver-gelatin 8 in. x 10 in. glossy studio portrait as special publicity from *For Whom the Bell Tolls*, signed and dated 1943 by Bergman in blue fountain pen (minor breakup of ink due to gloss surface of photo). Fine. \$200 – \$300





**113. INGRID BERGMAN SIGNED 1945 PORTRAIT.** Silver-gelatin 8 in. x 10 in. double-weight matte studio portrait of Ingrid Bergman, signed and dated 1945 in blue fountain pen. Some uniform age toning. \$200 – \$300



**115. INGRID BERGMAN SIGNED PORTRAIT DATED 1946.** Silver-bromide 11 in. x 14 in. double-weight matte studio portrait of exceptional quality, inscribed "To Rutgers Neilson- Ingrid Bergman 1946"; Neilson was a top executive in the 1940's at RKO Studios. \$300 – \$500



**114. INGRID BERGMAN SIGNED 1946 PORTRAIT.** Silver-gelatin 8 in. x 10 in. glossy studio portrait from *Notorious*, inscribed in blue fountain pen "To Arthur Bell Ingrid Bergman 1946". Minor notes and paper tape on verso and signs of handling. \$200 – \$300



**116. INGRID BERGMAN SIGNED LETTER TO A FRIEND, IN SWEDISH.** 8 ¼ in. x 11 ¾ in. punched paper. In Swedish to "Greta". The letter reads (in part) "Kara Greta, Tack för Ditt rara brev, det var snallt av Dig att skriva och att du gläder Dig över att det går uppåt just nu. Jag säger 'just nu', därför att i vårt yrke går det upp och ner och man får ta det, som det kommer. Jag tänker också ofta på Kalle. Jag tänker på honom varje dag i min luga, därför att när han komade Italien gav han mig den spegeln, som alla hans elever hade gupat i under skolektimerna. Den är mycket vackert och från svanna tider. Han höll den mycket kär, det vet jag, och han gav den till mig som tack för den tiden han vistades i Italien. Jag skrev honom senare, att hans spegel var med mig på alla de operor där Jeanne d'Arc spelades. På något sätt är det ironiskt, att han som ville bli operasångare inte kom närmare än genom sin spegel. Han var bitter över alla de elever han haft och som i sista minuten haft någon annan lärare, som sedan fick berömmet för deras sång. Jag var så letten att han inte levde, när jag slutligen kom med turande till Sverige, som som sagt, även här på Théâtre de Paris ligger hans spegel på mitt skrivbord och jag avsnöder den varje kväll. Du är lustig med Dina alliktförminingar. Det är roligt att leta bakåt, det direktär jag, och vi måste vara ganska upplandade, eftersom vi har både människans, krögare och kyrkvärder i släkten. Med hjärtliga hälsningar till Dig och Dina troll." Signed 'Ingrid' at the bottom right." Mild toning and some folds, clear bold signature, all else Very Good condition. \$100 – \$200





**117. COLLECTION OF (6) INGRID BERGMAN CLIPPED SIGNATURES.** Includes: (2) notecards signed by Ingrid Bergman, one in brown, the other in black fountain pen; red, white, and blue 3 in. x 5 in. name-tag card for WWII Naval Aid Auxiliary, signed by Bergman in black fountain pen, and quite likely worn by her as a name tag for wartime volunteer work; 3 in. x 5 in. notecard tipped to backing, signed in blue ink by Bergman; angle-cut 5 in. x 5 ½ in. notecard, signed in black fountain pen by Bergman; and 3 ¼ in. x 5 in. autograph page signed in turquoise ink with tiny photo attached. Total of six (6) signatures in the lot. **\$100 – \$200**



**119. COLLECTION OF (3) INGRID BERGMAN SIGNED PHOTOGRAPHS + SIGNATURES.** (3) Silver-gelatin 8 in. x 10 in. glossy studio portraits including *Joan of Arc* signed by Ingrid Bergman, together with her clip signature on magazine print illustration from *Casablanca*. **\$300 – \$500**



**118. INGRID BERGMAN SIGNED PORTRAIT.** Silver-gelatin 8 in. x 10 in. glossy early studio portrait signed in blue fountain pen by Ingrid Bergman. Fine. **\$200 – \$300**



**120. INGRID BERGMAN PAIR OF SIGNED PHOTOGRAPHS.** Silver-gelatin 8 in. x 10 in. glossy studio portraits (later copy prints) signed by Ingrid Bergman. Both Fine. **\$200 – \$300**





121. INGRID BERGMAN SIGNED PORTRAIT FROM *BELLS OF ST. MARY'S*. Silver-gelatin 8 in. x 10 in. glossy studio portrait by John Miehle (with his stamp on verso) from *Bells of St. Mary's*, signed in black fountain pen. Fine. \$200 – \$300



123. INGRID BERGMAN SIGNED PAIR OF THEATRE PROGRAMS. (2) Original complete programs for the 1967 production of Eugene O'Neill's *More Stately Mansions* at the Ahmanson Theatre, (1) signed on frontispiece in blue ballpoint by Ingrid Bergman. (1) signed on frontispiece in black sharpie by Ingrid Bergman. Includes original 1967 LIFE magazine article about this performance, marking her return to the U.S. after her morals banishment in 1949, as well as ticket stub from the performance. Fine. \$100 – \$200



122. INGRID BERGMAN PORTRAIT FROM *GASLIGHT* SIGNED TO THE FILM'S WRITER WALTER REISCH. Silver-bromide double-weight matte 7 in. x 9 in. portrait of Ingrid Bergman as "Paula" in *Gaslight*, inscribed by her in blue fountain pen to the film's screenwriter Walter Reisch: "To Walter- from his sad Paula and happy Ingrid Bergman 1945". Verso shows trace of scrapbook mount. \$200 – \$300

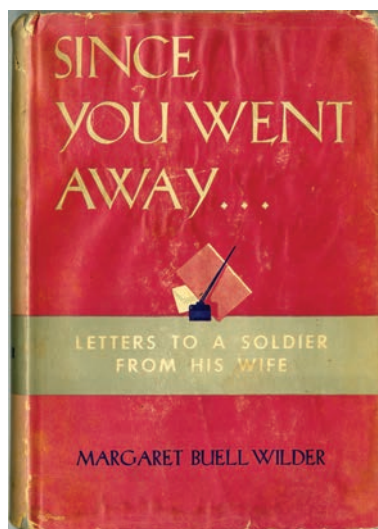


124. INGRID BERGMAN 8 x 10 SIGNED PORTRAIT BY BULL FROM *DR. JEKYLL AND MR. HYDE*. Silver-gelatin 8 in. x 10 in. double-weight matte studio portrait of Ingrid Bergman by Clarence Sinclair Bull (with his stamp and studio text on verso), inscribed by Bergman in blue fountain pen, "To Peter Bauers Ingrid Bergman". Ink is slightly inconsistent due to surface sheen of photo. \$200 – \$300

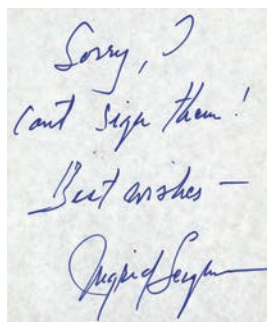
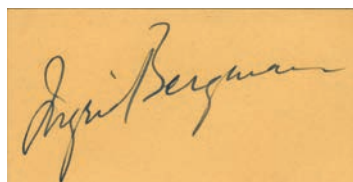




125. INGRID BERGMAN SIGNED PORTRAIT. Silver-gelatin semi-gloss 4 in. x 6 1/2 in. portrait by Dominic of London, signed in finepoint sharpie by Ingrid Bergman. Fine. \$100 – \$200



127. SINCE YOU WENT AWAY 4TH PRINTING NOVEL SIGNED BY MAJORITY OF THE PRINCIPAL CAST OF THE 1944 SELZNICK FILM. Whittlesey House, NY, 1943, 234 pp., 4th printing in DJ. Not the photoplay edition, but the source novel for Selznick's film with an all-star cast, most of which have signed the free front end paper, including Shirley Temple, Hattie McDaniel, Jennifer Jones, Joseph Cotton, Alla Nazimova, Keenan Wynn, and Claudette Colbert. Dampstaining throughout top edges, DJ wavy from moisture, generally Good to Very Good. \$800 – \$1,200

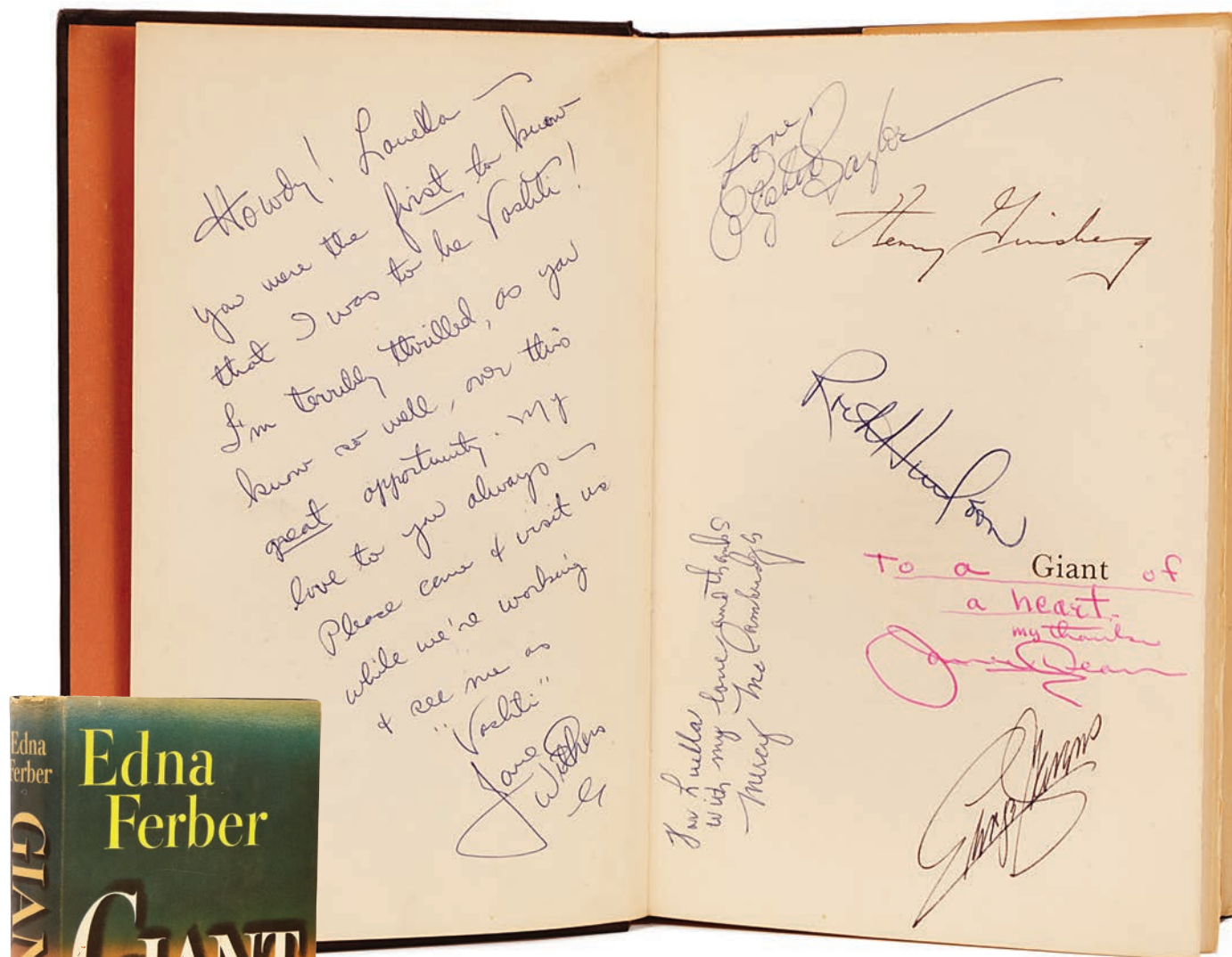


126. (2) INGRID BERGMAN MATTED PHOTOS WITH SIGNATURE AND HANDWRITTEN NOTE. One early (ca. 1946) Ingrid Bergman signature in blue fountain pen matted with what appears to be a vintage still from *Notorious*; the second a later signature in blue fine-point sharpie, matted with a copy still from *Casablanca*. \$200 – \$300.

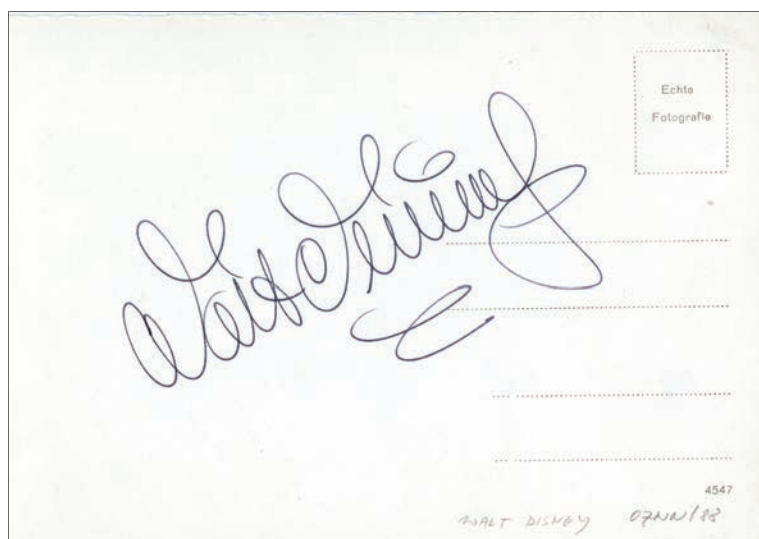


128. FOR WHOM THE BELL TOLLS EARLY EDITION NOVEL SIGNED BY NUMEROUS CAST AND CREW MEMBERS OF THE 1943 FILM. Charles Scribner's Sons, NY, 1940 edition with near-complete though fractured DJ., Ernest Hemingway's *For Whom the Bell Tolls*, which has been signed on the free front end paper by at least 18 cast and crew members, including Ingrid Bergman, Gary Cooper, Sam Wood, William Cameron Menzies, Akim Tamiroff, Katina Paxinou, etc. Film stills have been pasted into first few blank page sides; book shows minor aging and handling. \$800 – \$1,200



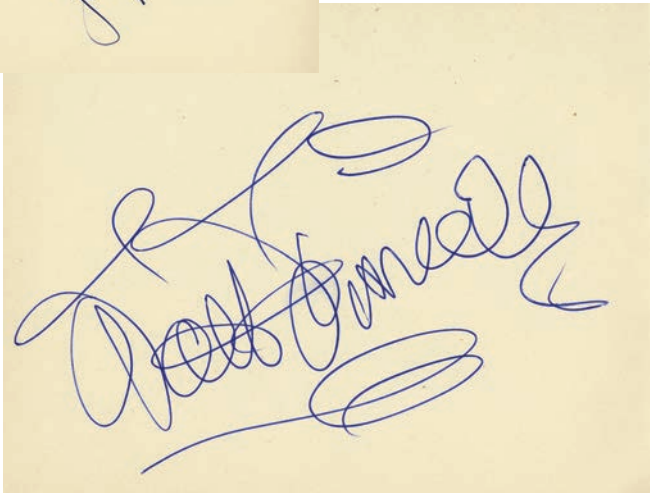
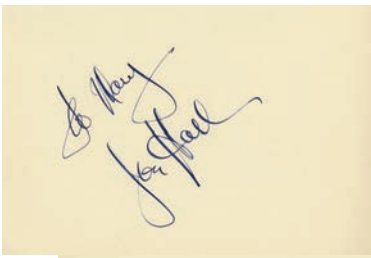


129. **GIANT** FIRST EDITION INSCRIBED AND SIGNED BY JAMES DEAN, ELIZABETH TAYLOR, ROCK HUDSON AND OTHER CAST MEMBERS TO COLUMNIST LOUELLA PARSONS. (Warner Bros., 1956) Ferber, Edna. *Giant*. Doubleday & Company, Inc., Garden City, New York, 1952. Octavo. First Edition. Black cloth, spine lettered in gilt. Original priced dust jacket. Signed and inscribed in ink on the front endpaper and half title by the cast to movie gossip columnist, Louella Parsons. Signed in pink ink on the half title, "To a [Giant] of a heart, my thanks, James Dean." Also signed by Elizabeth Taylor, "Love, Elizabeth Taylor," Rock Hudson, Mercedes McCambridge, producers Henry Ginsberg and George Stevens, as well as a warm, full page inscription by Jane Withers on the verso of the front free endpaper. Very Good. Dust jacket exhibits tiny chips and creases at panel extremities, spine panel slightly faded. \$20,000 - \$30,000



130. **WALT DISNEY SIGNATURE ON VINTAGE AUSTRIAN POSTCARD.** Vintage 4 in. x 6 in. historical Austrian scenic postcard, beautifully signed on verso by Walt Disney in black fountain pen. Free of any addressing, postmarks, or other form of detractors. \$400 - \$600

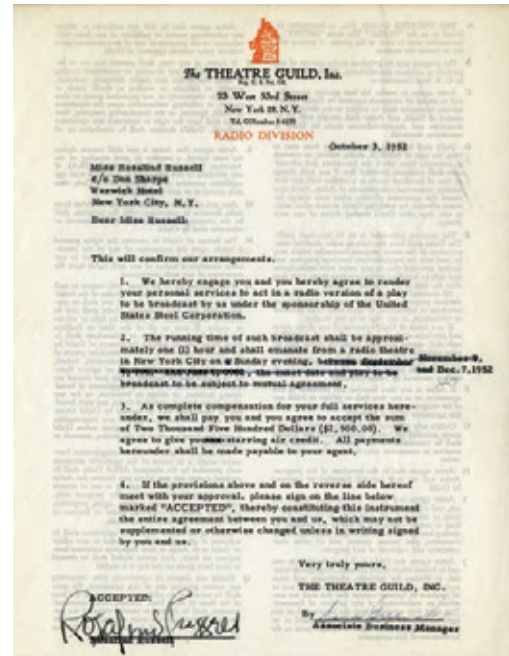
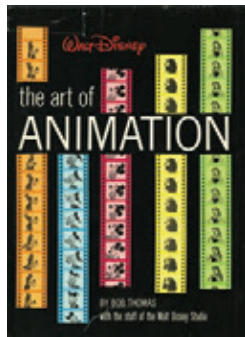




**131. WALT DISNEY LARGE CLIPPED AUTOGRAPH WITH JON HALL AUTOGRAPH ON VERSO.** 1 page, 7 in. x 5 in. autograph book page signed boldly in blue pen, "Walt Disney". Additionally, the verso features an autograph from *Ramar of the Jungle* actor, Jon Hall who signs, "To Mary Jon Hall". Both signatures are large and clear. Page is in exceptional condition. **\$400 – \$600**



**132. WALT DISNEY: THE ART OF ANIMATION BOOK SIGNED BY ROY DISNEY AND 190+ OTHERS.** (Bob Thomas, *Walt Disney: The Art of Animation*, 1958, First edition, New York, Simon and Schuster) signed by Roy Disney on inside leaf in blue ball pen. This extensively illustrated book was signed by no less than 196 Disney figures between the years of 1968 and 1969. Signatures include the book's author as well as many Imagineers and artists featured within. Dust jacket is included. The cover exhibits minor scratching on edges. The dust cover shows typical signs of age and de-lamination and is torn at upper left front, but intact. Comes with a two page list of all names of the signers. Overall, in Good condition. **\$800 – \$1,200**



**133. ROSALIND RUSSELL SIGNED RADIO CONTRACT.** One page, Quarto, printed and carbon copy typed and amended contract between Rosalind Russell and The Theater Guild of New York. Dated October 3rd, 1952. The content outlines the arrangement for Miss Russell to perform in a radio drama and to be compensated \$2,500 for the job. Signed in the lower right hand corner by the Theatre Guild manager and signed in black ink in the lower left hand, "Rosalind Russell". Very slight toning on top edge of document. Bright orange Theater Guild logo on top. Excellent. **\$200 – \$300**



**134. (2) MILTON BERLE AND EDDIE CANTOR SIGNED PHOTOGRAPHS** Gelatin silver, 8 in. x 10 in. prints. Milton Berle inscribed, "To Joe, Sincerely, Milton Berle". Eddie Cantor inscribed, "To Joe, All good wishes, Eddie Cantor". Both with Culver Pictures rubber ink stamps and snipe removal remnants on the verso. Both exhibit slight handling. **\$200 – \$300**





135. ALFRED HITCHCOCK SIGNED PHOTO. Silver-gelatin 8 in. x 10 in. glossy copy photo from *Psycho* of Alfred Hitchcock with shot clapper, signed in black finepoint sharpie. \$300 – \$500



136. *REAR WINDOW* 8 x 10 SIGNED BY GRACE KELLY AND JAMES STEWART. (Paramount, 1954/ R'62) Gelatin-silver 8 in. x 10 in. glossy print for the first reissue of Alfred Hitchcock's suspense masterpiece, *Rear Window* (to fill the theatrical gap between *Psycho* and *The Birds*). Neatly signed by both lead stars, Grace Kelly and James Stewart, in black and blue finepoint sharpies. \$600 – \$800



137. GRACE KELLY 8 x 10 SIGNED PUBLICITY PHOTO FROM *THE COUNTRY GIRL*. Silver-gelatin 8 in. x 10 in. glossy studio publicity photo from *The Country Girl* together with William Holden and Bing Crosby, signed in black finepoint sharpie, "Grace Kelly". Corner pin-holes. \$200 – \$300



138. GRACE KELLY SIGNED PHOTOGRAPH. Gelatin silver semi-gloss 6 in. x 4 in. print portrait of formally dressed and Grace Kelly seated. Autographed in black ink on lower right corner of the image, "To Nona – Best wishes Grace Kelly". Bold signature. Some smudging of "Grace" but still very legible. Excellent. \$200 – \$300

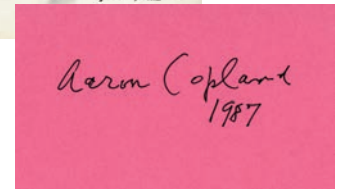




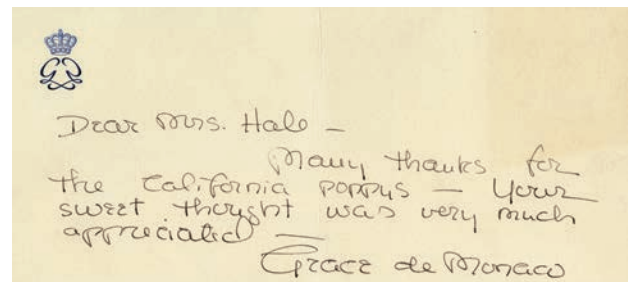
139. GRACE KELLY 8 x 10 SIGNED PUBLICITY PHOTO FROM *THE COUNTRY GIRL*. Silver-gelatin 8 in. x 10 in. glossy studio publicity photo from *The Country Girl* together with Bing Crosby, signed in black finepoint sharpie, "Grace Kelly". Corner pinholes and one diagonal corner crease. \$200 – \$300



140. GRACE KELLY SIGNED PHOTOGRAPH. Gelatin silver semi-gloss 8 in. x 10 in. double weight print of Grace Kelly in nature. Autographed in black ink on lower left quarter of the image, "Grace Kelly". Bold signature. Very Fine. \$200 – \$300



141. GRACE KELLY SIGNED ILLUSTRATION, GRACE KELLY INSCRIBED AUTOGRAPH-BOOK PAGE, TOGETHER WITH AARON COPLAND SIGNED NOTECARD. (1) 8 ½ in. x 10 ½ in. commercially printed portrait of Grace Kelly signed in bold black ink, "Grace Kelly". Dated in copyright 1967. Excellent condition. (1) Vintage 4 ½ in. x 5 ¾ in. white-paper autograph page with neat, bold red ballpoint inscription "To Johnny Best Wishes Grace Kelly" (with actress Lisa Farraday on verso); together with (1) 3 in. x 5 in. pink notecard, signed in 1987 by composer Aaron Copland. \$200 – \$300



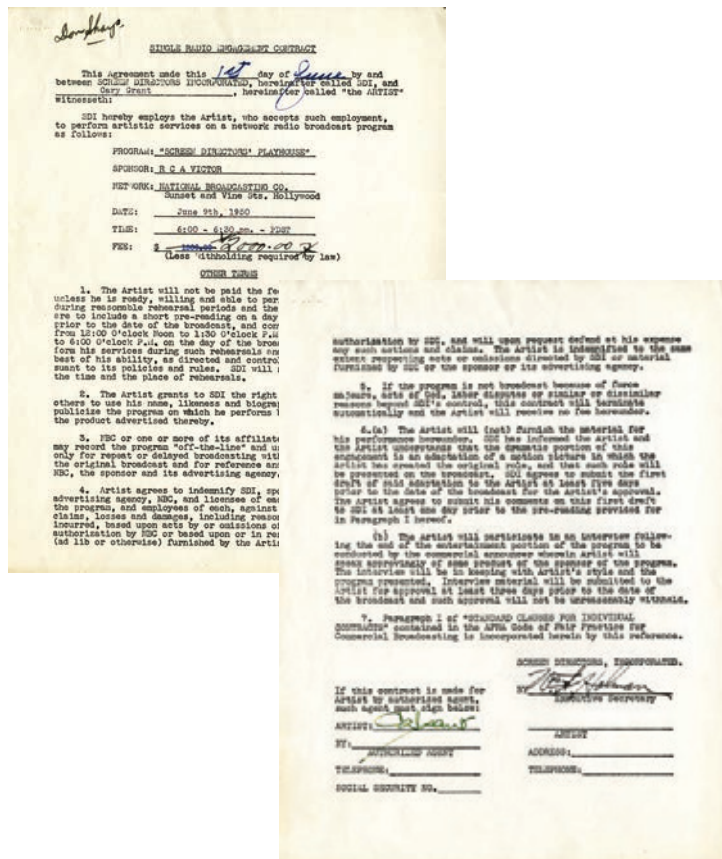
142. (2) GRACE (KELLY) DE MONACO SIGNED LETTERS ON ROYAL STATIONERY, PLUS SIGNED FIRST-DAY COVER. Autograph letter and typed letter signed by Grace de Monaco (ex. Grace Kelly) both on royal stationery, both containing personal anecdotes and sentiments, plus a first-day postal cover signed by Grace as well as Rainier, Prince de Monaco. (3) signatures total. \$200 – \$300



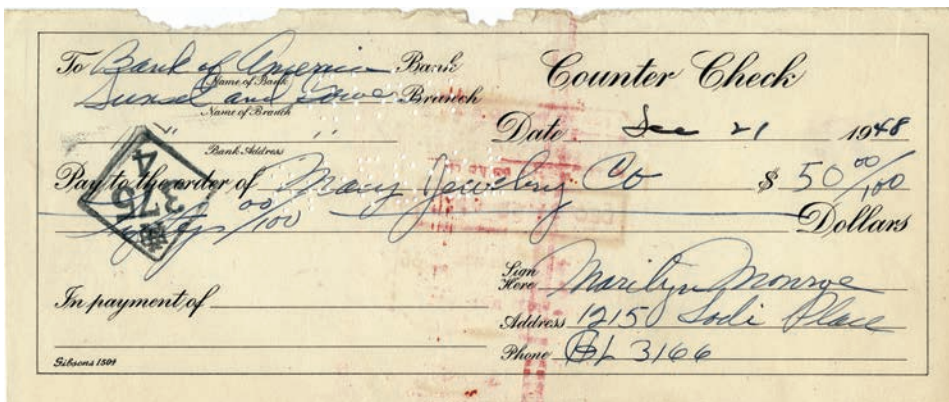




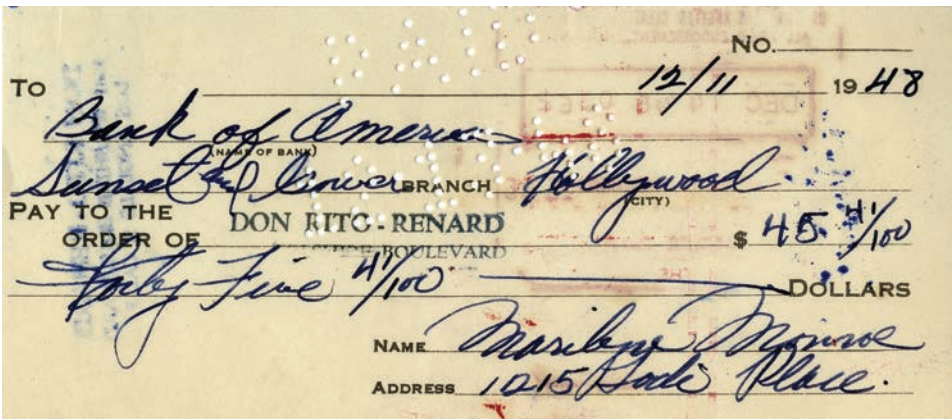
143. CARY GRANT SIGNED PORTRAIT. Silver-gelatin 7 ½ in. x 9 ¼ in. glossy borderless studio portrait, inscribed in black fountain-pen, "To Forest Wagner, Cordially! Cary Grant" (signature very slightly smeared) Otherwise, Fine. \$200 – \$300



144. CARY GRANT SIGNED RADIO CONTRACT. (2) pp. typed contract between "Screen Directors Incorporated" and Cary Grant, dated June 1, 1950 for a half-hour radio program *Screen Directors' Playhouse* June 9, 1950; signed in green fountain pen "C Grant" plus includes a fee correction from \$1500 to \$2000. \$200 – \$300

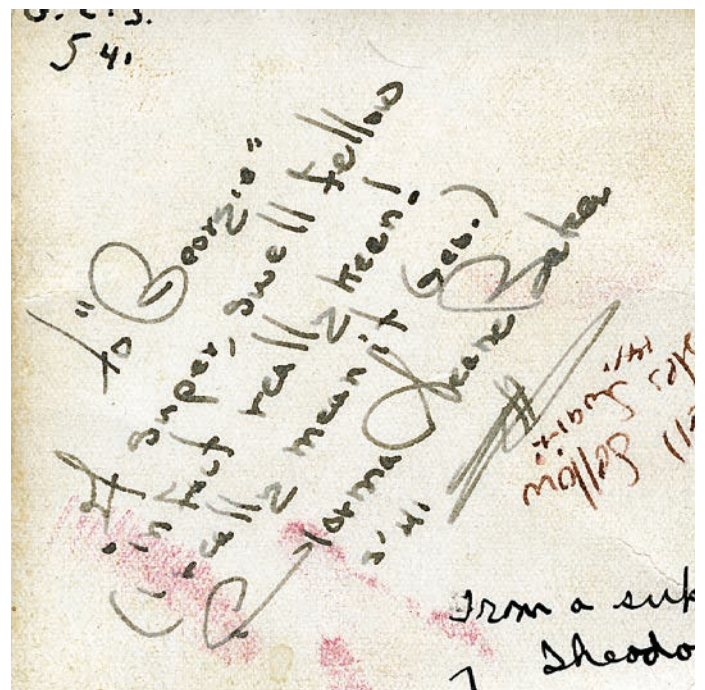


145. MARILYN MONROE EARLY SIGNED COUNTER CHECK PENNED ENTIRELY IN HER HAND. Generic-type counter-check (for user to inscribe in any way from any account) dated 12/21/1948, written entirely in blue fountain-pen in Marilyn Monroe's hand to "Macy Jewelry Co" for \$50.00. An uncommon addition here is her phone number, GL 3166. Slight losses to top margin which do not affect the writing or signature. \$1,000 – \$2,000



146. MARILYN MONROE EARLY SIGNED CHECK PENNED ENTIRELY IN HER HAND. Generic-type check (for user to inscribe in any way from any account) dated 12/11/48, written entirely in blue fountain-pen in Marilyn Monroe's hand to Don Rito Renard for \$45.41; exceptionally well-preserved. \$1,000 – \$2,000





**147. MARILYN MONROE SIGNED HIGH SCHOOL CLASS PHOTO.** Before she became an icon of Hollywood glamour, Marilyn Monroe was simply Norma Jeane Baker, student at Ralph Waldo Emerson Jr. High School in Davis, California. This is a 23 in. x 7 1/2 in. panoramic, black and white school photograph of the "Class of Summer 1941" at Emerson Jr. High and features Marilyn (then Norma) among classmates in the right third of the photo. On the back of the photo, numerous students have signed to "George". In the lower left-hand corner the 15-year old star-to-be inscribes, "To "George" A super swell fellow in fact really keen! (I really mean it Geo.)" and signs, "Norma Jeane Baker". The photo has been previously rolled and exhibits minor cracks and a bend at the left hand side. \$18,000 – \$22,000



STATEMENT OF ACCOUNT WITH  
GOWER-SUNSET BRANCH  
**Bank of America**  
NATIONAL SAVINGS ASSOCIATION  
HOLLYWOOD, CALIF.

MARILYN MONROE  
375 SOUTH BEVERLY DR  
BEVERLY HILLS CALIF

18

7

OLD BALANCE	CHECKS-CASH IN ORDER OF PAYMENT-HEAD AMOUNT	DEPOSITS	DATE	NEW BALANCE
8.7952	.9852		48 DEC 2	7.81 *
307.21	51.00- 130.00- 45.41-	30.00	48 DEC 18 48 DEC 19	307.21 81.40 *
81.40	54.92-		48 DEC 21	46.48 *
46.48		45.00	48 DEC 22	91.48 *
91.48	28.35- 50.00-		48 DEC 23	13.15 *
13.15	1.00-		48 DEC 28	12.15 *

Please examine this statement at once. If no error is reported in ten days the account will be considered correct.  
All items are credited subject to final payment.  
PLEASE ADVISE US OF ANY CHANGE IN ADDRESS  
S C--L S--L S T--Service Charge for Pending Month

148. MARILYN MONROE PRINTED BANK STATEMENT. One page, (8 ½ in. x 9 ½ in.) gold paper bank invoice. Statement of Account with Gower-Sunset Branch of Bank Of America in Hollywood, Calif. Withdrawals and deposits spanning from Dec. 2nd to Dec. 28th, of 1948. Not signed. Fine condition. \$200 – \$300

January 31, 1952

Wald-Krasna Productions, Inc.  
Hollywood, California

Gentlemen:

The undersigned hereby consents to the use by you and by Broadcast Music, Inc., of the name and likeness of Marilyn Monroe on the covers of the copies of the sheet music to be published by Broadcast Music, Inc., of the musical compositions "I HEAR A RHAPSODY", "DON'T GET MARRIED UNTIL YOU FALL IN LOVE" and "DON'T CRY", which three musical compositions are utilized in your motion picture entitled "CLASH BY NIGHT", upon the express understanding and agreement that:

- (1) All references to or use of the name and likeness of Marilyn Monroe shall be in good taste,
- (2) Wherever the name or likeness of Marilyn Monroe shall appear in connection with said sheet music, the names and likenesses of Barbara Stanwyck, Paul Douglas and Robert Ryan shall also appear, and
- (3) That the consents hereby granted shall terminate one (1) year from and after the date hereof, unless an extension of said period shall be obtained from the undersigned.

Will you kindly indicate your agreement with the above conditions by affixing your signature under the word "Accepted" in the space indicated below.

Yours very truly,  
TWENTIETH CENTURY-FOX FILM CORPORATION  
By Leo P. White  
Leo P. White, Executive Manager

ACCEPTED: Marilyn Monroe  
MARILYN MONROE  
WALD-KRASNA PRODUCTIONS, INC.

By \_\_\_\_\_

150. MARILYN MONROE SIGNED LICENSING CONTRACT. One page, carbon copy on onion skin paper, Hollywood, California dated January 31, 1952. The contract represents a licensing agreement for the use of Marilyn Monroe's name and likeness on the covers of sheet music to be published by Broadcast Music, Inc. The music in question is from the Monroe, Barbara Stanwyck, Robert Ryan film *Clash By Night*. The musical compositions include "I hear a Rhapsody, Don't Get Married Until You Fall In Love" and "Don't Cry". The contract is signed by a 20th Century Fox executive and "Marilyn Monroe". To be accepted by Wald-Krasna Productions, Inc. Torn two-hole punch at the top of the page that doesn't touch any of the text. Very Fine. \$1,000 – \$2,000

respect to the matters therein set forth.

Dated: 23 March, 1956.

MARILYN MONROE PRODUCTIONS, INC.

BY: Marilyn Monroe  
Marilyn Monroe, President

BY: Milton H. Greene  
Milton H. Greene, Vice-Pres.

ASSENTED TO:  
Joseph Carr  
Joseph Carr

Irving L. Stein  
Irving L. Stein

- 3 -

149. MARILYN MONROE TWICE-SIGNED CONTRACT TO ACQUIRE LITERARY RIGHTS FOR *THE PRINCE AND THE SHOWGIRL*. Three pages, 3-hole square punched paper dated 23 March, 1956. The contract states (in part): "RESOLVED, that MARILYN MONROE PRODUCTIONS, INC. borrow from Warner Bros. Pictures, Inc. of Burbank, California, or any affiliate or subsidiary thereof, the sum of Seventy Five Thousand (\$75,000.00) Dollars, and such other sums as may, in the sole discretion of MARILYN MONROE or MILTON H. GREENE, be necessary for the acquisition of and payment for the literary property "The Sleeping Prince" and a screen play based thereon, both written and to be written by Terrence M. Rattigan..." Signed in blue ink on the last page, twice by Marilyn Monroe and Milton H. Green. Assented to and signed by Joseph Carr and Irving L. Stein. Slight toning on the edges. All else, Fine. \$1,200 – \$1,500

16-321 GOWER-SUNSET BRANCH 16-321

**Bank of America**  
NATIONAL SAVINGS ASSOCIATION

HOLLYWOOD, CALIF. Dec 27 1948

PAY TO THE ORDER OF Hollywood Studio Club \$ 1.00

One <sup>00</sup>/<sub>100</sub> DOLLARS

Marilyn Monroe

151. MARILYN MONROE SIGNED CHECK PENNED ENTIRELY IN HER HAND. 6 in. x 2 ¾ in. dated Dec. 27, 1948. Filled out by hand and signed in blue ink by "Marilyn Monroe", made payable to "Hollywood Studio Club" for \$1.00. Drawn on a Bank of America check. A bank "Paid" punch stamp and cancellation number touches the writing and signature but does not obscure Monroe's distinct signature. Very Fine. \$1,000 – \$2,000

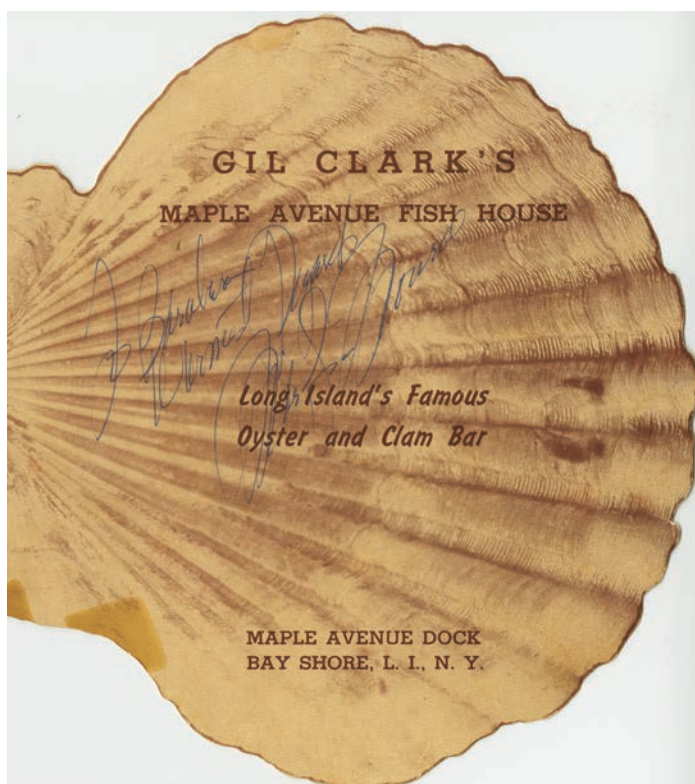




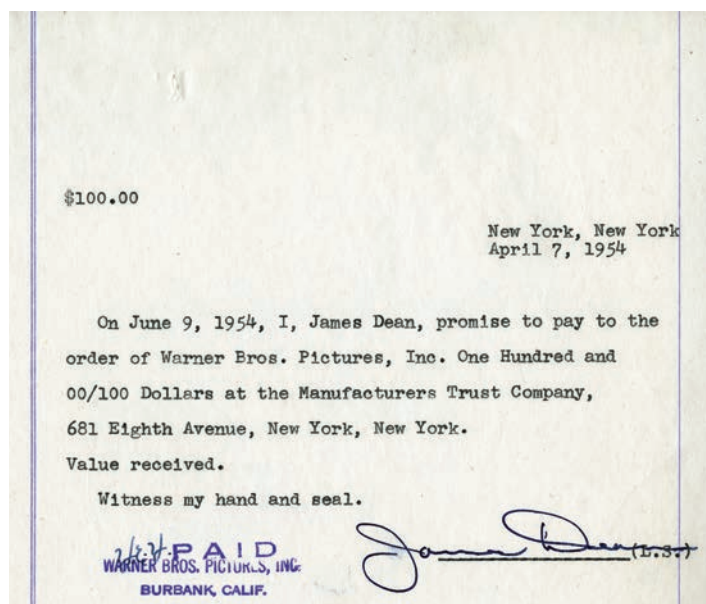
152. MARILYN MONROE EARLY SIGNED CHECK PENNED ENTIRELY IN HER HAND. Bank of America check dated Dec. 14, 1948 from Marilyn Monroe to the Hollywood Studio Club, entirely in her hand in blue fountain-pen, for rent. At the beginning of her acting aspirations, she lived at this location, which catered specifically to budding starlets. Remarkably well-preserved condition, and uncommonly early for an artifact of this type from her career. \$1,000 – \$2,000



154. JAMES DEAN PHOTOGRAPH SIGNED. Gelatin silver glossy 8 in. x 10 in. portrait of James Dean as "Jim Stark" from *Rebel Without a Cause*. Signed at the lower right corner in black ink, "James Dean." Faint postmark impression at the upper right; otherwise, Fine. \$2,000 – \$3,000



153. MARILYN MONROE SIGNED RESTAURANT MENU. 8 in. x 8 ½ in. die-cut scallop-shaped seafood restaurant menu signed by Marilyn Monroe. Apparently Monroe was a guest at Gil Clark's East coast restaurant and signed this printed shell menu on the front, "To Barbara, warmest wishes Marilyn Monroe". Signed in cursive in blue ball pen. The menu is in Excellent condition with some tape marks on the inner edge and front foot. \$800 – \$1,200



155. JAMES DEAN HAND SIGNED IOU. 8 in. x 5 ¾ in. typed I.O.U. on ruled paper dated April 7, 1954 New York, New York that reads (in full): "On June 9, 1954, I, James Dean, promise to pay to the order of Warner Bros. Pictures, Inc. One Hundred and 00/100 Dollars at the Manufacturers Trust Company, 681 Eighth Avenue, New York, New York. Value received. Witness my hand and seal." Stamped in the lower left "Paid Warner Bros. Pictures, Inc. Burbank, Calif." And signed in the lower right in black ink, "James Dean". This letter is in excellent condition. \$2,000 – \$3,000

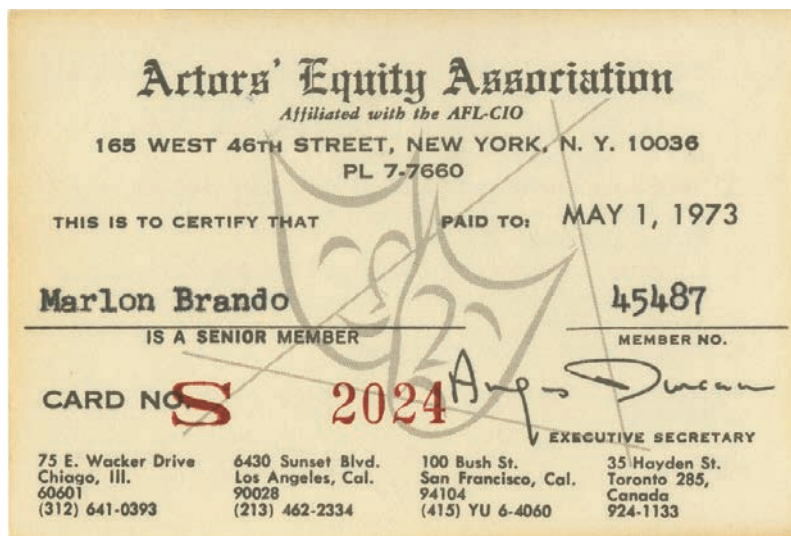




*Thanks for Life  
and Love Marilyn  
Arthur Miller*

**156. MARILYN MONROE AND ARTHUR MILLER EXTREMELY RARE OVERSIZE PHOTOGRAPH SIGNED BY BOTH**, gelatin silver print, 9 in. x 13 in. on a 16 in. x 20 in. mount, (Los Angeles 1960). Signed with sentiment: "Thanks for Life and Love Marilyn" and at right, "Arthur Miller." Photographer's credit on verso: "JOHN BRYSON, BOX 616, BEVERLY HILLS, CALIFORNIA." John Bryson (1923 - 2005) captured this warm, candid photograph of Miller drying Monroe's hair after a dance rehearsal for George Cukor's film, *Let's Make Love*. The image was part of a larger series he took during the filming of the Cukor film starring Marilyn Monroe and appeared in the 15 August issue of *Life* as well as *Paris Match*. The Texas-born photojournalist began his career at *Life* as a photo editor. In 1955 Bryson became a freelance photographer working with *Life*, *Look* and *Holiday* magazines among other titles. He was well known for his ability to earn the trust of celebrities who allowed him to document their daily lives, both professional and personal. Apart from Monroe, Bryson's subjects included John F. Kennedy, Nikita Khrushchev, Elizabeth Taylor, Clint Eastwood, Jason Robards and Frank Sinatra. He is best known for his extensive work with Katherine Hepburn and Armand Hammer as well as his iconic photograph of Ernest Hemingway punting a can down an Idaho road. Extremely rare. Only one photograph signed by both Monroe and Miller has sold at auction in the past 30 years. This example is particularly desirable as the piece comes from the photographer's personal collection. **\$15,000 - \$20,000**





157. **MARLON BRANDO'S ACTOR'S EQUITY CARD.** 3 ½ in. x 2 ¼ in. "Actors' Equity Association" card completed by typewriter, signed in facsimile by Angus Duncan, Executive Secretary. Not signed by Brando. "This is to Certify that Marlon Brando is as Senior Member ... Member No. 45487 ... Card No. S 2024 ... Paid to May 1, 1973. On March 2, 1973, in Los Angeles, Marlon Brando was awarded the 1972 Academy Award for Best Actor for the role of Don Vito Corleone in "The Godfather." He refused the award. He was nominated for Best Actor the following year for "Last Tango in Paris" which was released on February 7, 1973. Fine condition. \$1,200 – \$1,500



159. **MARLON BRANDO SIGNED PORTRAIT TO "JOHNNY".** Silver-gelatin 8 in. x 10 in. glossy studio portrait, inscribed in blue ballpoint, "To Johnny with best wishes Marlon Brando". \$200 – \$300



158. **YOUNG MARLON BRANDO SIGNED PHOTOGRAPH.** Gelatin silver semi-gloss 8 in. x 10 in. double weight print of a very young Marlon Brando. Inscribed in blue ink on lower left quarter of the image, "To Laurette, with sincere appreciation for your interest Marlon Brando." Very Fine. \$200 – \$300

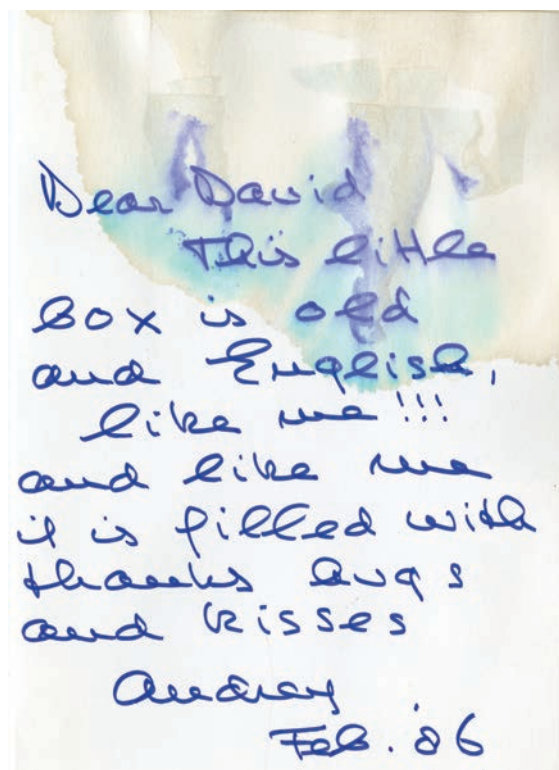


160. **MARLON BRANDO SIGNED PHOTOGRAPH.** Gelatin silver semi-gloss 8 in. x 10 in. double weight, head and shoulders print of Marlon Brando. Inscribed in blue ink on lower left quarter of the image, "Regards Marlon Brando." Bold signature. Very Fine. \$200 – \$300

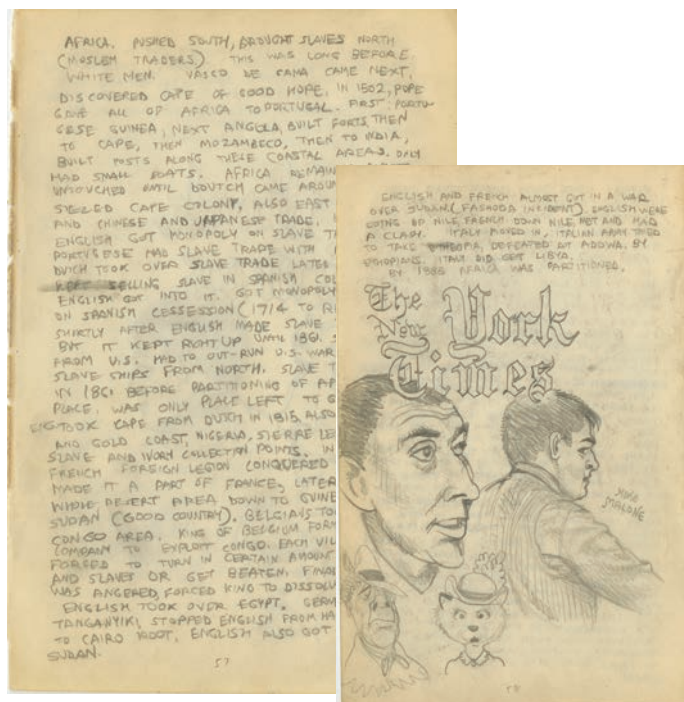




161. MARLON BRANDO SIGNED *ON THE WATERFRONT* PHOTOGRAPH. Gelatin silver semi-gloss 8 in. x 10 in. production still of Marlon Brando with Rod Steiger from the film, *On The Waterfront* (1954) Inscribed in black ink on the image, "To Daniel best regards Marlon Brando." Bold signature. Very Fine. \$200 – \$300



162. AUDREY HEPBURN SIGNED GREETING CARD TO COSTUME DESIGNER DAVID HAYES. Thank-you note hand-written by Audrey Hepburn in Feb. 1986, "Dear David This little box is old and English, like me!!! And like me it is filled with thanks and hugs and kisses Audrey Feb. '86". David Hayes is a costume designer whose work includes *Beyond the Valley of the Dolls*. Greeting card was exposed to moisture, causing running of ink in top four (of eleven) lines of text. \$200 – \$300



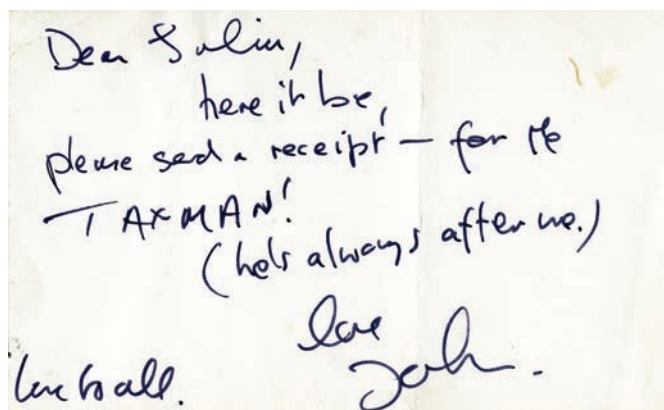
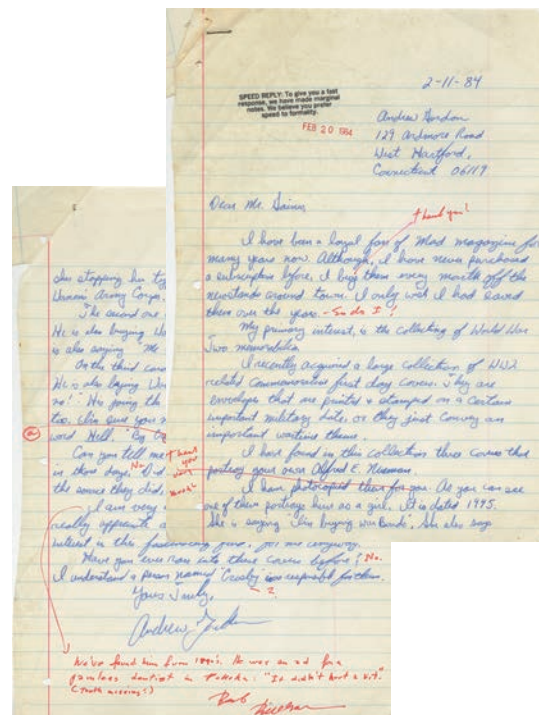
163. UNDERGROUND COMIC ARTIST ROBERT CRUMB ILLUSTRATES AN ESSAY ON AFRICAN HISTORY AND THE SLAVE TRADE. In pencil, two pages, 5 1/4 in. x 8 in. front and verso. Not signed. No place, no date. Robert Crumb has written 275 words of African history on a page he's numbered "57." On verso, numbered by the artist "58," Crumb concludes his historical essay on Africa, draws "The New York Times" logo, with "York Times" in bold lettering. One of the four figures he's drawn is identified as "Mike Malone." Another is, arguably, a prototype for his iconic character, "Fritz the Cat." The text on page 57, in part, spelling uncorrected, "Africa, pushed south brought slaves north (Moslem Traders.) This was long before white men. Vasco de Gama came next, discovered Cape of Good Hope, in 1502. Pope gave all of Africa to Portugal. First: Portugese Guinea, next Angola, built forts, then to Mozambique, then to India, built posts along the coastal areas, only had small boats. Africa remained almost untouched until Douth came around 1600. Siezed Cape Colony, also East Indies and Chinese and Japanese trade. In 1714 English get monopoly on slave trade, formerly Portugese had slave trade with America. Dutch took over slave trade later on ..." Fine condition. \$1,200 – \$1,500



164. ELVIS PRESLEY SIGNED PHOTOGRAPH. Gelatin silver glossy 8 in. x 10 in. head and shoulders portrait of the young Presley. Inscribed in black ink in Elvis' hand simply, "Thanks Elvis Presley". Some wear and mild creasing on the verso, all else Excellent. \$300 – \$500

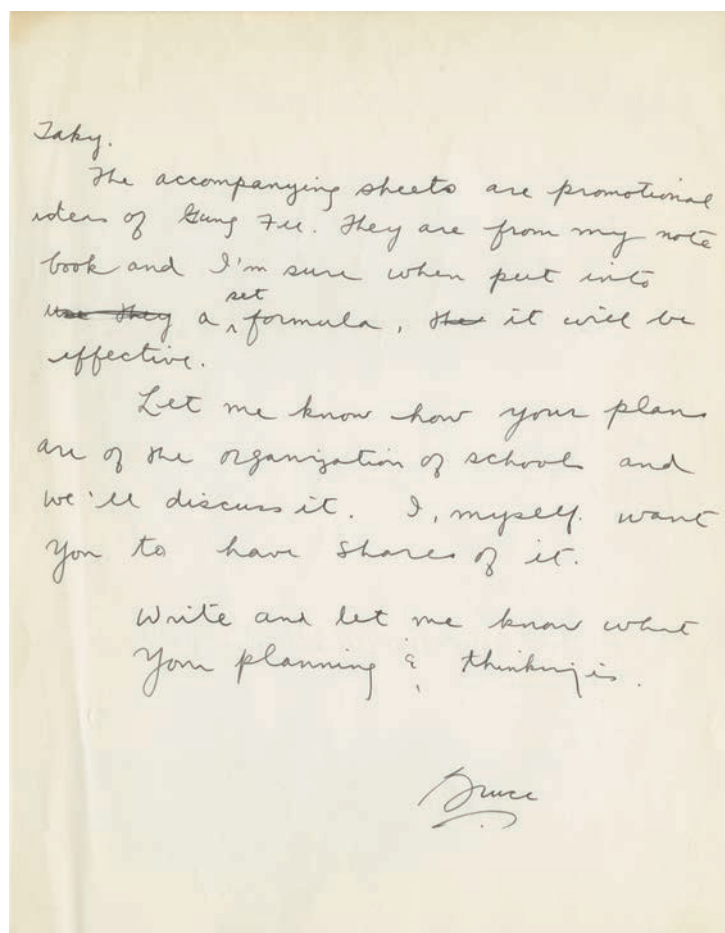


**165. WILLIAM GAINES SIGNED ANNOTATED LETTER EXPLAINING THE ORIGIN OF ALFRED E. NEUMAN.** 3-hole punched lined paper dated February 11, 1984, a fan named Andrew wrote to William Gaines, asking about the origins and other usages of Mad Magazine's mascot, Alfred E. Neuman, and his famous slogan, "What, Me Worry?" Gaines's replies to Andrew's questions are written in red ink, with a few lines written at the bottom of the second page, and signed "Bill Gaines". (In part; Gaines' writing in bold): *I recently acquired a large collection of WW2 related commemorative first day covers. They are envelopes that are printed & stamped on a certain important military date, or they just convey an important wartime theme. I have found in this collection three covers that portray your own Alfred E. Neuman. I have photocopied them for you. [Thank you very much!] As you can see one of them portrays him as a girl. It is dated 1945. She is saying 'I'm buying with Bonds'. She also says she's stopping her typical female work to join the Women's Army Corps. (WACS). 'Me worry Hell no!'. The second one shows him as a U. S. Navy sailor. He is also buying War Bonds. It is dated 1945, too. He is also saying 'Me worry Hell no!'. On the third card, it shows him as a funny old man. He is also buying War Bonds. He also says 'Me worry Hell no!'. He's joining the Armed Forces. This one is dated 1945 too. I'm sure you noticed that they never used the word 'Hell'. 'By Crockey!' [a]. Can you tell me. Was Mad Magazine in existence in those days. [No]. Did you get Alfred E. Neuman from the source they did, or was he around long before that? [Yes!] I am very interest in this subject. I would really appreciate an answer, and for you to take an interest in this fascinating find, for me anyway. Have you ever ran into these covers before? [No.] I understand a person named 'Crosby' was responsible for them. [?][We found him from 1890's. He was an ad for a painless dentist in Topeka: 'It didn't hurt a bit.' {Tooth missing!} Best, Bill Gaines]* Some wear and folding, all else Excellent. \$500 – \$700

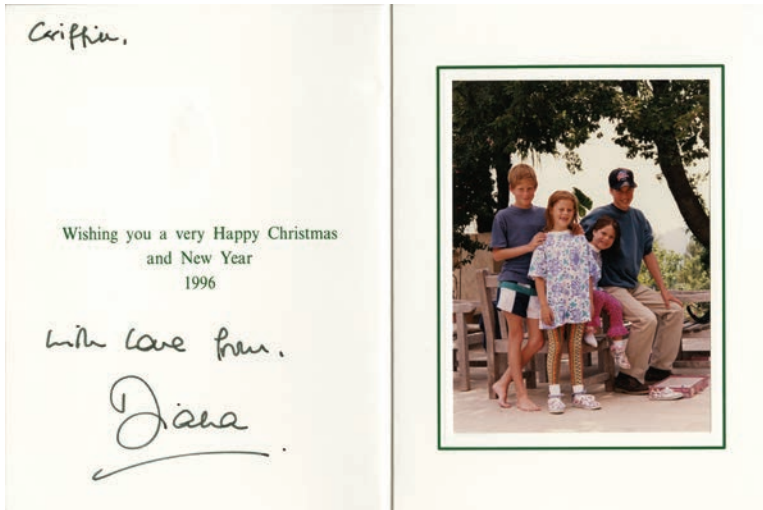


**166. JOHN LENNON HANDWRITTEN AND SIGNED NOTE MENTIONING "THE TAX MAN".** 4 in. x 6 ½ in. note-card from John Lennon in black finepoint sharpie, "Dear Galin, here it be, please send a receipt - for the TAXMAN! (he's always after me.) love to all. love John" \$300 – \$500

**167. BRUCE LEE HANDWRITTEN SIGNED LETTER DISCUSSING HIS GUNG FU SCHOOLS WITH HIS PROTÉGÉ, TAKY KIMURA.** 1 page, 8 ½ in. x 11 in. no date, no place. Letter to Taky Kimura, Lee's prize student and eventually one of only three Lee-certified instructors of Jeet Kune Do. In 1963, Bruce Lee established his first Gung Fu school in Seattle. Taky Kimura was Lee's assistant instructor at Seattle's Jun Fan Gung Fu Institute and later, head instructor; Bruce Lee's Chinese name was Lee Jun Fan. Kimura was 36 when he had first met 18-year-old Bruce Lee in Seattle in 1959. He was best man at Linda and Bruce Lee's wedding in 1964 and one of the pallbearers at Bruce Lee's funeral nine years later. In full, "The accompanying sheets are promotional ideas of Gung Fu. They are from my note book and I'm sure when put into a set formula, it will be effective. Let me know how your plans are of the organization of schools and we'll discuss it. I, myself, want you to have shares of it. Write and let me know what your planning & thinking is." The letter is signed "Bruce". Shortly after Bruce Lee's arrival in Seattle he met Kimura, a Japanese-American businessman using martial arts to restore self-confidence lost in the anti-Japanese sentiment of post-war America. Kimura's journey eventually led him to Lee and his system of Jeet Kune Do. Through their exercises together as master and apprentice, Kimura and Lee became lifelong friends, with Lee naming him as his first assistant instructor before the soon-to-be actor left Seattle. Not only did Lee trust his friend as an instructor, but also with the promotion of his business, as evidence by this message. Light wear along top edge and the usual folds. Fine condition. \$8,000 – \$12,000



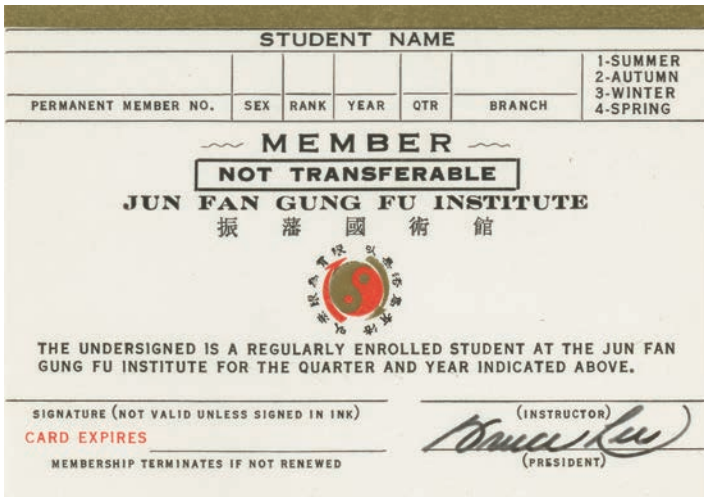




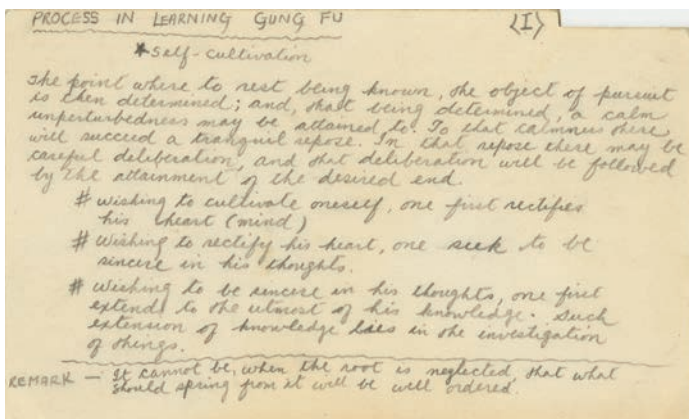
168. PRINCESS DIANA SIGNED 1996 CHRISTMAS CARD. 6 in. x 8 in., bi-fold, with gold embossed royal seal on the cover. Card opens to reveal the greeting with adjacent color photograph (4 in. x 5 ½ in.) of the smiling Princes Harry and William, with two unidentified girls. Printed text reads "Wishing you a very Happy Christmas and New Year 1996." Diana has penned "Griffin," "with love from Diana." Fine. \$800 – \$1,200



170. "SEIN OFF" BOOK OF SEINFELD END SIGNED BY PRINCIPAL CAST PLUS LARRY DAVID. Harper Entertainment, 1998 1st edition (paper), signed on inside front cover and title page by Jerry Seinfeld, Julia Louis-Dreyfus (with Happy Birthday, Ellie!! inscription), Michael Richards, Jason Alexander, and show creator Larry David. 176 pp, very minor handling. \$200 – \$300



169. BRUCE LEE 120+ WORDS HANDWRITTEN WORDS ON HIS PHILOSOPHY WITH SIGNED JUN FAN GUNG FU INSTITUTE "GOLD STRIPE" STUDENT MEMBERSHIP CARD. In pencil on one side of a 5 in. x 3 in. index card. Not signed. With original 3 ½ in. x 2 ½ in. Jun Fan Gung Fu Institute "gold stripe" student membership card signed "Bruce Lee" as President. Not filled out. Fine condition. In full: "PROCESS IN LEARNING GUNG FU. \*self-cultivation. The point where to rest being known, the object of pursuit is then determined; and, that being determined, a calm unperturbedness may be attained to. To that calmness there will succeed a tranquil repose. In that repose there may be careful deliberation, and that deliberation will be followed by the attainment of the desired end. #Wishing to cultivate oneself, one first rectifies his heart (mind). #Wishing to rectify his heart, one seek to be sincere in his thoughts. #Wishing to be sincere in his thoughts, one first extend to the utmost of his knowledge. Such extension of knowledge lies in the investigation of things. Remark – It cannot be, when the root is neglected, that what should spring from it will be well ordered." Accompanied by a letter of authenticity for the card and a Certificate of Authenticity for the notes, each bearing Taky Kimura's signature. In part, from each, "Bruce Lee signed this Jun Fan Gung Fu Institute card in his own hand. We gave each of our new members a Bruce Lee signed card at our Seattle school when they joined the institute..." and "Practical Advice in General ... authentic, original Bruce Lee handwritten notes that were used as the basis for his philosophy of Jeet June Do ... A collection of these notes was given to me by Bruce through the years that I spent with training with him in Seattle, and also while he was training in Los Angeles..." \$6,000 – \$7,000







**171. COLLECTION OF PORTRAITS OF URSULA ANDRESS FROM *DR. NO* BY BUNNY YEAGER.** (25) Gelatin silver semi-gloss double-weight 8 in. x 10 in. prints of Ursula Andress with Sean Connery from *Dr. No* (UA, 1962) by Bunny Yeager; with UNITED ARTISTS DO NOT REMOVE FILE COPY rubber stamp on verso. This set of file prints likely unique. First and most celebrated portrait sitting from Bond films and the only photographed by Yeager. Excellent; with light rippling. **\$3,000 – \$5,000**



**172. COLLECTION OF (16) CAMERA NEGATIVES OF CLASSIC COMEDY STARS INCLUDING W.C. FIELDS, THE MARX BROTHERS AND THE THREE STOOGES.** Collection of (3) black-and-white 8 in. x 10 in. camera negatives on nitrate and safety film of Zeppo, Groucho, Chico and Harpo Marx from *The Cocoanuts* (Lyric Theater, 12/8/25–8/7/26), (10) W.C. Fields from *The Bank Dick* (Universal, 1940) and (3) The Three stooges in *Plane Nuts* (M-G-M, 1933) with india ink and retouching. *The Cocoanuts* derives from the original theater production, which ran for 276 performances and led to the Marx Brothers being signed by Paramount to film as musical. *The Bank Dick* is Fields' most beloved feature and *Plane Nuts* is a classic early short by the Stooges. **\$800 – \$1,200**





173. **ROUGH HOUSE ROSIE** CLARA BOW “STYLE B” ONE-SHEET POSTER. (Paramount, 1927) U.S. 27 in. x 41 in. one-sheet poster for classic silent Clara Bow romantic comedy full of rough and tumble action, and a memorable carousel horse scene. Arguably one of Bow’s cutest depictions on any poster, with flaming red hair in a page-boy bob, winding up to punch her co-star. Morgan stone-litho printing is bright and fresh as new, and overall condition was excellent prior to conservation, leaving only trace retouching at foldlines and margins. Very Fine. \$4,000 – \$6,000



174. **WINGS** CLARA BOW ARTWORK-STYLE WINDOW-CARD POSTER. (Paramount, 1927) U.S. 14 in. x 22 in. window-card poster for *Wings*, one of Clara Bow’s finest dramatic roles, and the winner of the first Best Picture Oscar (“Production”, with the first “Artistic” Oscar going to *Sunrise*). Offered here is the superior artwork style of Clara Bow in WWI uniform, surrounded by dogfighting biplanes. Card exhibited normal wear and aging from use prior to conservation (including replacement of blank top playdate section), and has been archivally backed for preservation, retouched as needed, and now presents itself as Fine. \$800 – \$1,200



175. **NOW WE'RE IN THE AIR** LOUISE BROOKS “STYLE B” ONE-SHEET POSTER. (Paramount, 1927) U.S. 27 in. x 41 in. one-sheet poster for classic silent Louise Brooks action comedy starring Wallace Beery and Raymond Hatton. Surviving Louise Brooks original poster-sized material can virtually be counted on two hands, and is unquestionably far more rare than most of the hyper-expensive Universal Horror titles. In addition, this particular artwork highlights her distinctive “helmet” hairstyle, which is her trademark look, and this is rarely true for most existing material on her. Morgan stone-lithography and colors are bright and fresh, with only routine retouching to background and margins in the conservation process to present itself as new. It is easily conceivable that no other poster-size artifact of Louise Brooks’ brief and glorious career may turn up for public sale for many years to come. Fine to Very Fine. \$3,000 – \$5,000



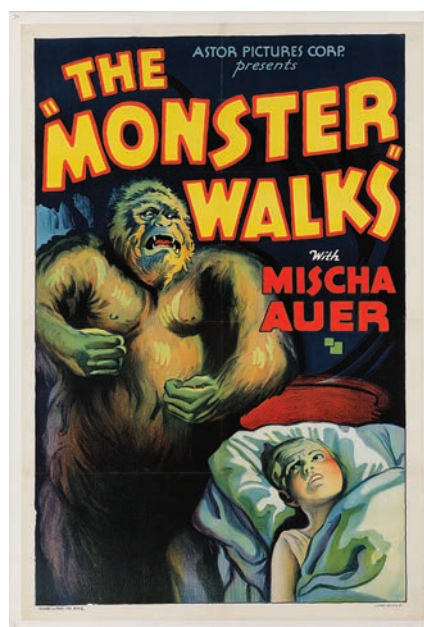
176. **THE FLEET'S IN** CLARA BOW WINDOW CARD POSTER. (Paramount, 1928) U.S. 14 in. x 22 in. window-card poster for *The Fleet's In*, with Clara Bow presenting a rather “pure” look here to deliberately downplay the title’s suggestion of dance-hall hostess Clara, waiting to service the shore-leave sailors (a theme sure to rile the censors). Colors more muted than other posters of hers from the time, likely for the same reason, though there may also be just a slight degree of fading. Card exhibited normal wear and aging from use prior to conservation and has been archivally backed for preservation, retouched as needed, and now presents itself as Fine. \$300 – \$500



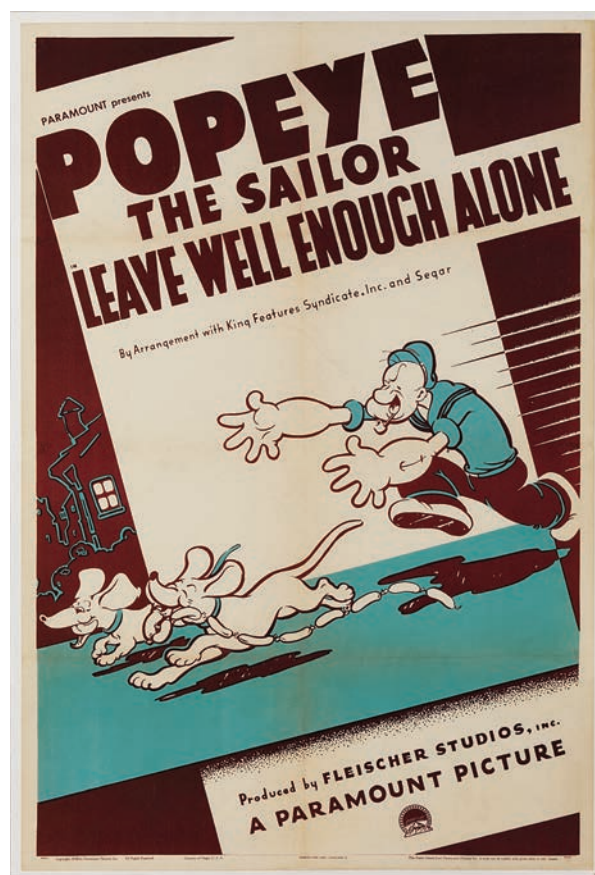


177. *THE FLEET'S IN* CLARA BOW "STYLE A" ONE-SHEET POSTER. (Paramount, 1928) U.S. 27 in. x 41 in. one-sheet poster for one of "It Girl" Clara Bow's most famous and suggestive silent films, *The Fleet's In*, wherein dance-hall "hostess" Clara falls for fresh-off-the-boat sailor James Hall who spurns her, assuming she does a lot more than just "dance". Poster was in respectable condition for its age prior to conservation on Japanese paper and canvas (linen-backed) and exhibits moderate retouching. Colors are bright and fresh as original on this beautiful black-background stone-litho. Fine. \$4,000 - \$6,000

178. *RED HAIR* CLARA BOW WINDOW CARD POSTER. (Paramount, 1928) U.S. 14 in. x 22 in. window-card poster for *Red Hair*, and with its artwork of smiling, winking scarlet-haired flapper-girl Clara Bow, is one of her cutest poster designs extant. Card exhibited minor wear and aging from use prior to conservation and has been archivally backed for preservation, retouched as needed, and now presents itself as Very Fine. \$500 - \$600



179. *THE MONSTER WALKS* 1-SHEET POSTER. (Astor Pictures, 1932) Beautiful full-color 27 in. x 41 in. 1-sheet lithographic, horror movie poster. This is a 1938 reissue poster exhibiting faint lines from original folding, but the surface is clean and without signs of damage or repair. The colors are vibrant and clean as this poster was stored linen-backed and rolled as part of Forrest J Ackerman's personal collection. This style of *The Monster Walks* poster is rare to see and in Fine condition. \$300 - \$500



180. *POPEYE THE SAILOR* "LEAVE WELL ENOUGH ALONE" ORIGINAL 1939 1-SHEET POSTER ON LINEN. (Paramount, 1939) Original 27 in. x 41 in. one-sheet poster, on linen. The poster is printed in dark brown and blue, on crème-colored paper. Fleischer Studios produced this Popeye cartoon, in arrangement with King Features Syndicate for Paramount. The poster is in excellent condition. \$1,000 - \$1,500





**181. MICKEY AND THE SEAL 1-SHEET POSTER.** (Walt Disney, 1948) This is a 1-sheet 27 in. x 41 in. poster promoting the Mickey Mouse animated short *Mickey and the Seal*. When Mickey visits the zoo and feeds a baby seal, the little one stows away and follows Mickey home. This full-color poster is linen-backed with some folds having been professionally repaired. At the bottom of the poster is printed, "Morgan Litho. Corp. Cleveland, Ohio" and with numbers 49/6021 and 37/35. The poster depicts Mickey Mouse happily splashing in his bathtub with a family of mischievous seals in attendance. Very Fine with minimal retouching. **\$3,000 – \$4,000**



**183. MIGHTY MOUSE 1943 STOCK ONE-SHEET POSTER.** (TCF, 1943) U.S. 27 in. x 41 in. one-sheet poster of the first star-billing and solo poster appearance for *Mighty Mouse*, who had been introduced two years before as "Super Mouse" (note the early costume here suspiciously resembling *Superman*). This type "stock" poster is often generic and lackluster in design, yet this launching of Mr. Mouse in his own starring series is exceptionally designed, one of the great animation pieces of its time. Yellow background is neatly airbrushed, and folds show normal retouching in the conservation and linen-backing process, overall Fine. **\$300 – \$500**



**182. SNOW WHITE AND THE SEVEN DWARFS 1950's REISSUE 20 FT. BANNER AND STANDEE BOXED SET.** (Disney, 1937/ R'50's) Monumental and quite likely unique 30 ½ in. x 139 ½ in. (20 ft.) special paper illustrated banner (included but not shown here), together with boxed set of (4) 19 ½ in. x approx. 58 in. die-cut standees (presumed to be complete, as contents are unused and intact even including interleaving tissue) for a 1950's large-campaign reissue of Disney's first feature-length animated film, *Snow White and the Seven Dwarfs*. Banner is filled end to end with charming artwork, and standees include a rare image of the wicked queen in both her incarnations. All pieces are unused and virtually mint. **\$400 – \$600**





184. *CREATURE FROM THE BLACK LAGOON* ORIGINAL NM THREE-SHEET POSTER. (Universal, 1954) U.S. 41 in. x 80 ¼ in. three-sheet poster for the last of the truly great Universal "monster" films, and this large-format design depicts the Creature larger than life-size. Like the one-sheet we offer in this same auction, this is an uncommonly exemplary example of this rare and important poster, with rich colors as original (in fact, this size was printed with the brightest color spectrum for any paper on this film), requiring only traces of fold retouching in the conservation and linen-backing process. Near Mint. \$16,000 – \$18,000

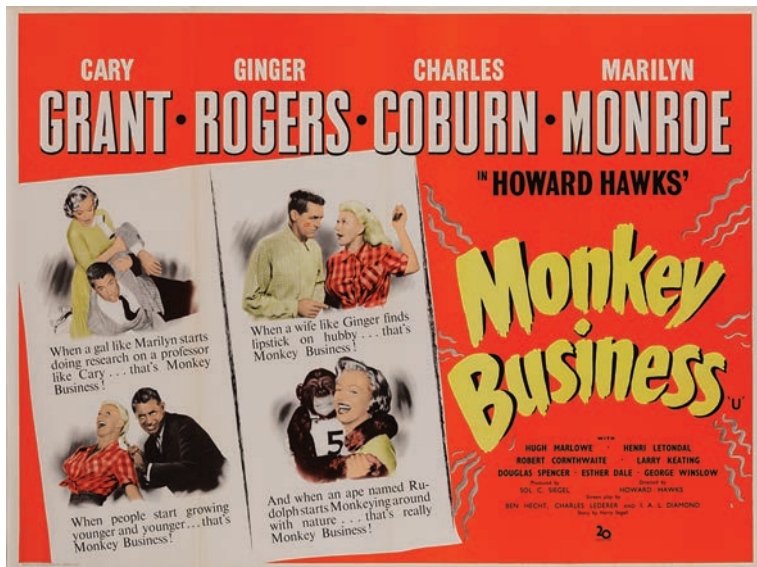


185. *CREATURE FROM THE BLACK LAGOON* ORIGINAL NM ONE-SHEET POSTER. (Universal, 1954) U.S. 27 in. x 41 in. one-sheet poster for the last of the truly great Universal "monster" films, in which a prehistoric "gill-man" falls in love with shapely marine biologist Julia Adams. An exemplary example of this rare and important poster, with rich colors as original, requiring only traces of fold retouching in the conservation and linen-backing process. Near Mint. \$12,000 – \$15,000

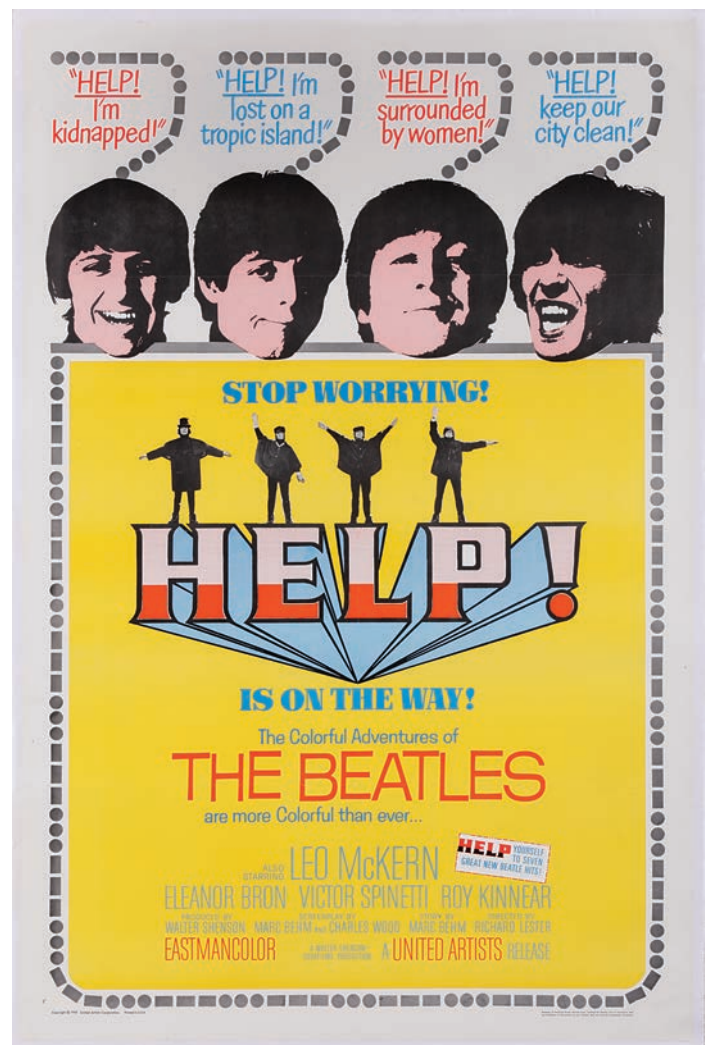
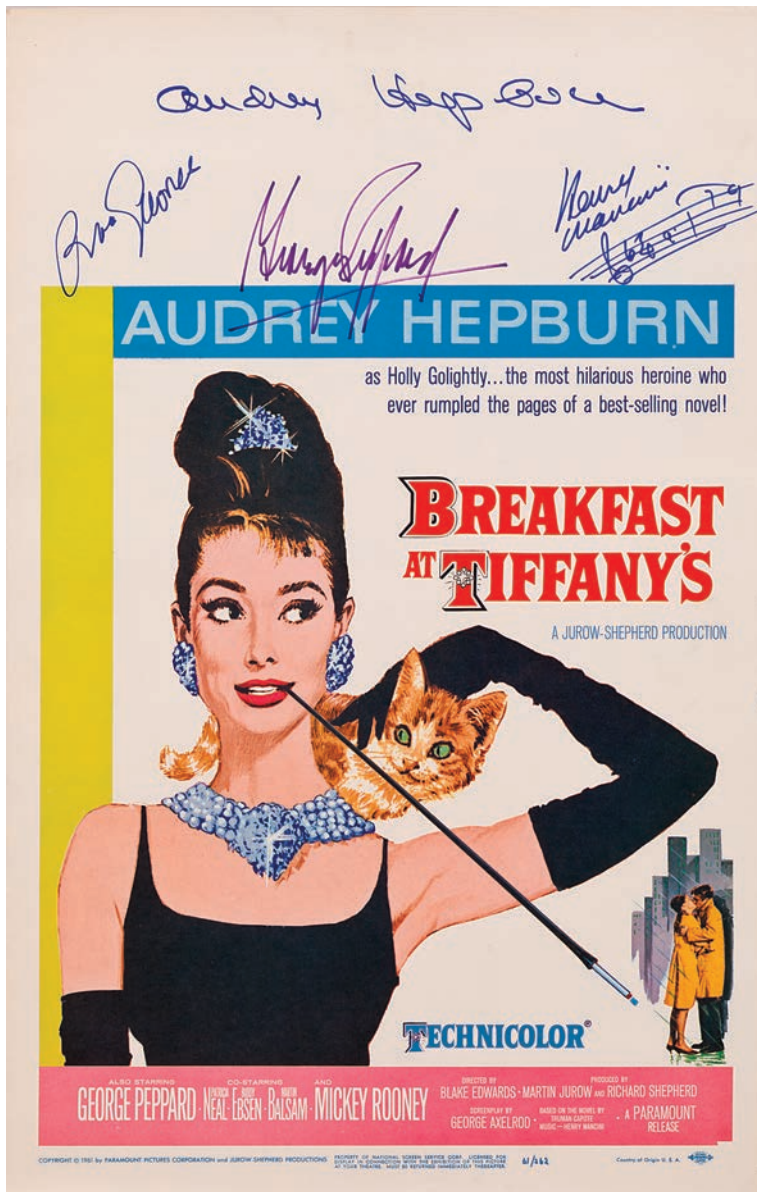


186. *THUNDERBALL* ORIGINAL LOBBY CARD #3 (UA, 1965) 11 in. x 14 in. U.S. lobby card for the third film in the James Bond franchise. One of the best scenes from the set of eight, with Sean Connery unclothed, receiving a rub-down from a blonde Bond-girl. Near Mint. \$200 - \$300





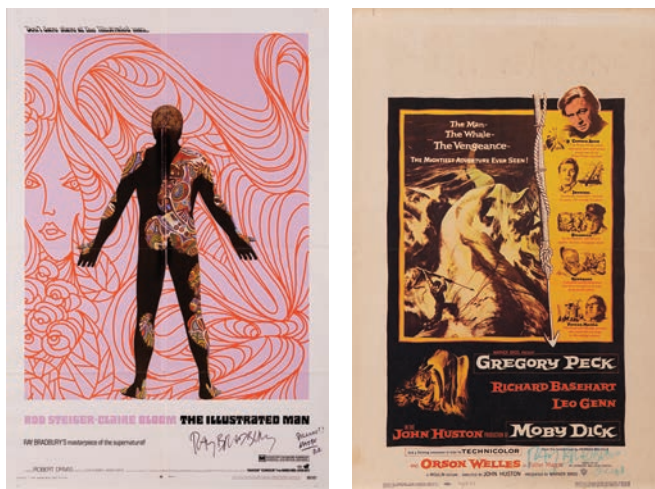
187. **MONKEY BUSINESS** BRITISH QUAD MOVIE POSTER. (TCF, 1952) British Quad poster, 30 in. x 40 in., tri-folded and unrestored. Slight creasing at top left margin and one tiny chip at top left corner; otherwise Very Fine. Remarkable, unused condition. \$300 – \$500



188. **HELP!** BEATLES ONE-SHEET POSTER. (UA, 1965) U.S. 27 in. x 41 in. one-sheet poster for the second feature film starring rock music sensations, The Beatles. Very Fine on linen with minimal retouching. \$300 – \$500

189. **BREAKFAST AT TIFFANY'S** ORIGINAL WINDOW-CARD POSTER SIGNED BY AUDREY HEPBURN AND OTHERS. (Paramount, 1961) U.S. 14 in. x 22 in. Window-Card poster for one of the most popular titles of the 1960's, and clearly Audrey Hepburn's most desirable title, *Breakfast at Tiffany's*. Signed boldly and neatly in top unprinted playdate section by Miss Hepburn, George Peppard, Henry Mancini (with musical notes), and one illegible signature. Poster is in exceptional condition for this particular format, remaining both unfolded and untrimmed, Near Mint. \$2,000 – \$3,000





190. RAY BRADBURY COLLECTION OF (3) SIGNED FILM POSTERS INCLUDING *FAHRENHEIT 451*. Collection of (3) original vintage film poster items signed by noted Fantasy writer Ray Bradbury, each from his source novels or screenwriting. Includes: *Moby Dick* (Warner Bros., 1956) 14 in. x 22 in. Window Card; *Fahrenheit 451* (Universal, 1967) 11 in. x 14 in. Lobby Card; and *The Illustrated Man* (Warner Bros., 1969) 27 in. x 41 in. one-sheet Poster. Generally Fine. \$300 – \$500



191. *LOGAN'S RUN* SUBWAY POSTER SIGNED BY GEORGE CLAYTON JOHNSON. (MGM, 1976) 44 in. x 58 in. subway poster for *Logan's Run* featuring fantastic full-color, richly detailed, Art Deco-style artwork by Sci-Fi book cover illustrator, Charles Moll. Signed along the lower edge in black ink by George Clayton Johnson, the novel's co-writer, and film's assistant screenwriter. Folded, exhibiting slight toning with tiny chips at extremities and folds, tiny pin holes at corner tips; otherwise, Fine. \$200 – \$300



192. *THE LOST BOYS* CONCEPT SKETCHES BY STEVE JOHNSON. (Warner Bros., 1987) *The Lost Boys* redefined the notion of vampires for the 1990s, and is considered the godfather of the *Twilight* series. Offered here are some of the pivotal vampire designs created for Kiefer Sutherland and his band of eternally young bloodsuckers by makeup artist Steve Johnson. Ranging in size from 8½ in. x 12 in. to 14 in. x 17 in. \$300 – \$500



193. *SUNSET BOULEVARD* STAGE PRODUCTION POSTER SIGNED BY GLENN CLOSE AND COMPANY. (Shubert Theater, 1993) 22 in. x 14 in. window card poster for the Andrew Lloyd Weber musical, *Sunset Boulevard*. This full-color poster is from the Los Angeles production of the popular stage musical. The poster is signed by show stars Glenn Close, Alan Campbell, George Hearn and many of the cast. In Excellent condition. \$300 – \$500





**194. LEAH RHODES COSTUME SKETCH FOR HEDY LAMARR IN *EXPERIMENT PERILOUS*.** (RKO, 1944) Hedy Lamarr stars as "Allida Bederiaux" in Jacques Tourneur's 1944 film noir masterpiece, *Experiment Perilous*. This 13 in. x 20 ½ in. costume sketch of Hedy Lamarr in a rose blossom embellished hoop skirt and period hair, cameo and gloves is accomplished with gouache on gray construction paper. Leah Rhodes costume sketches are extremely rare (virtually her entire surviving work is archived by the Academy of Motion Pictures). A rare opportunity to own an important costume sketch. **\$600 – \$800**



**196. RENÉ HUBERT COSTUME SKETCH OF JUNE HAVER FOR *WHERE DO WE GO FROM HERE*.** (TCF, 1945) Pencil and watercolor on 9 in. x 12 in. vellum, sandwiched (as original) in 13 in. x 20 in. window-opening folder, which itself bears designer René Hubert's signature and detail notes, including several fabric swatches. Pilgrim-period historical costume for June Haver's character (this is the film where she met her future husband Fred MacMurray, and the only film they made together). Entire piece bears running water-stains, though artwork is relatively well preserved. **\$600 – \$800**



**195. EDITH HEAD COSTUME SKETCH FOR BETTY HUTTON FROM *THE STORK CLUB*.** (Paramount, 1945) Original costume design sketch by Edith Head accomplished in pencil and gouache on a 14 ½ in. x 23 in. leaf of illustration paper, featuring a design for Betty Hutton as "Judy Peabody" in white bathing suit. Signed in pencil by Edith Head. Additional detail sketches in the lower margin. Production rubber stamp on the verso with costume costs and materials. **\$300 – \$500**



**197. SASCHA BRASTOFF COSTUME SKETCH OF CHORUS GIRL FOR *DIAMOND HORSESHOE*.** (TCF, 1945) Pencil, pen & ink, and gouache on 12 in. x 16 ½ in. vellum, sandwiched (as original) in 12 ½ in. x 20 in. window-opening folder, by Sascha Brastoff for the Betty Grable vehicle *Diamond Horseshoe*. Handling to mount, and normal waving to vellum as expected for this fragile medium, Fine. **\$400 – \$600**





**198. EDITH HEAD COSTUME SKETCH FOR LORETTA YOUNG FROM *THE PERFECT MARRIAGE*.** (Paramount, 1947) Original costume design sketch by Edith Head accomplished in pencil and gouache on a 14 ½ in. x 23 in. leaf of illustration paper, featuring a design for Loretta Young as “Maggie Williams” in black and white plaid evening coat with sash. Signed in pencil by Edith Head. Studio production caption on the verso. **\$300 – \$500**



**200. PAIR OF EDITH HEAD COSTUME SKETCHES FOR CORRINE CALVET FROM *ROPE OF SAND*.** (Paramount, 1949) Pair of original costume design sketches by Edith Head accomplished in gouache on 14 ½ in. x 23 in. leaves of illustration paper, featuring designs for Corrine Calvet as “Suzanne Renaud” in dark blue pant suit and long checkered skirt with black jacket. Additional light detail sketches in pencil in the margins of one. Production rubber stamp with detailed handwritten notations regarding the material construction and cost on the verso. **\$300 – \$500**



**199. COLLECTION OF (4) MARY GRANT COSTUME SKETCHES FOR *UP IN CENTRAL PARK*.** (Universal, 1948) Pencil, pen & ink, and gouache on 14 in. x 22 ½ in. (3) and 13 in. x 20 in. (1) illustration paper all signed by Mary Grant, of period dresses and suits for Deanna Durbin, Vincent Price, and dancers. Two have extensive notes and fabric details on verso. All show varying degrees of minor soiling and handling, overall Fine. **\$600 – \$800**



**201. PAIR OF EDITH HEAD COSTUME SKETCHES FOR LIZABETH SCOTT FROM *PAID IN FULL*.** (Paramount, 1950) Pair of original costume design sketches by Edith Head accomplished in gouache on 14 ½ in. x 23 in. leaves of illustration paper, featuring designs for Lizabeth Scott as “Jane Langley” in evening wear, as well as a soft pink gown with an additional detail sketch of the back in the right margin. One with production rubber stamp and detailed handwritten notations regarding the material construction and cost on the verso. **\$300 – \$500**





**202. EDITH HEAD COSTUME SKETCH FOR BARBARA STANWYCK FROM *THE FILE ON THELMA JORDAN*.** (Paramount, 1950) Original costume design sketch by Edith Head accomplished in pencil and gouache on a 13 ½ in. x 14 ¾ in. leaf of illustration paper, featuring a design for Barbara Stanwyck as "Thelma Jordan" in gray skirt and jacket over white, double bow-collared blouse, white lapel blossom and gloves. Signed in pencil by Edith Head. Pinned fabric swatch in upper left margin. Labeled in pencil by hand in upper right, "Barbara #4 Sc 42 Judge's Chambers Jan 1947". **\$600 – \$800**



**203. EDITH HEAD COSTUME SKETCH FOR BETTY HUTTON FROM *LET'S DANCE*.** (Paramount, 1950) Original costume design sketch by Edith Head accomplished in pencil and gouache on a 14 ½ in. x 23 in. leaf of illustration paper, featuring a design for Betty Hutton as "Kitty McNeil" in sheer chiffon pink and grey gown. Additional faint detail sketches in the lower margin and the verso. Signed in pencil by producer Robert Fellows. Production rubber stamp on the verso with approval signatures, materials used and costume cost. **\$300 – \$500**



**204. EDITH HEAD COSTUME SKETCH FOR BETTY HUTTON FROM *LET'S DANCE*.** (Paramount, 1950) Original costume design sketch by Edith Head accomplished in pencil and gouache on a 14 ½ in. x 23 in. leaf of illustration paper, featuring a design for Betty Hutton as "Kitty McNeil" in striped pajamas and soft pink robe. Additional detail sketches in the margins. Signed in pencil by Edith Head, as well as producer Robert Fellows. Production rubber stamp on the verso with approval signatures, materials used and costume cost. **\$300 – \$500**



**205. EDITH HEAD COSTUME SKETCH FOR GLORIA SWANSON FROM *SUNSET BOULEVARD*.** (Paramount, 1950) Original costume design sketch by Edith Head accomplished in pencil and gouache on a 14 ½ in. x 23 in. leaf of illustration paper, featuring a design for Gloria Swanson as "Norma Desmond" in a pleated chiffon nightgown. Fabric swatch of soft pink striped fabric attached at the upper left corner. Signed in pencil by Edith Head, approval initials of producer Charles Brackett and Billy Wilder. Production rubber stamp on the verso with materials used and costume cost, a total of \$422.00. **\$1,000 – \$1,500**





**206. PAIR OF EDITH HEAD COSTUME SKETCHES FOR ELIZABETH TAYLOR FROM *A PLACE IN THE SUN*.** (Paramount, 1951) Pair of original costume design sketches by Edith Head accomplished in gouache on 14 ½ in. x 23 in. leaves of illustration paper, featuring designs for Elizabeth Taylor as “Angela Vickers” in a beach coat and swimsuit. One is signed in pencil by Edith Head, with her letterhead memo stapled at the upper right corner. Production rubber stamps on the verso with materials used and costume cost. **\$1,000 – \$1,500**



**208. EDITH HEAD COSTUME SKETCH OF ELIZABETH TAYLOR FROM *A PLACE IN THE SUN*.** (Paramount, 1951) hand drawn Edith Head costume sketch of pencil and gouache on 16 ½ in x 14 in. artist’s paper from a coil bound pad. The sketch is signed and labeled in pencil, “Liz Taylor *A Place In The Sun*” by Edith Head. The sketch features Elizabeth Taylor’s character “Angela Vickers” in a chocolate brown, bare shouldered, stole dress with yellow flower on waist and white gloves. Head won the 1952 Academy Award for Best Costume Design for her work on this film. **\$1,500 – \$2,000**



**207. EDITH HEAD COSTUME SKETCH FOR JOAN FONTAINE FROM *DARLING HOW COULD YOU?*** (Paramount, 1951) Costume design sketch/production art for actress Joan Fontaine in the role of “Miss Alice Grey”. The sketch is accomplished in gouache, pencil and ink on a 16 ¾ in. x 13 ¾ in. transparency sheet attached to artist’s illustration board. The sketch features a rendering of actress Joan Fontaine in a beautiful rose-colored outfit capturing the movie’s elegant setting in turn-of-the-century New York City. **\$300 – \$500**



**209. EDITH HEAD COSTUME SKETCH OF ELIZABETH TAYLOR FROM *A PLACE IN THE SUN* COSTUME SKETCH.** (Paramount, 1951) hand drawn Edith Head costume sketch of pencil and gouache on 16 ½ in x 14 in. artist’s paper from a coil bound pad. The sketch is signed and labeled in pencil, “Liz Taylor *A Place In The Sun*” by Edith Head. The sketch features Elizabeth Taylor’s character “Angela Vickers” in a tan, one-piece belted dress with white gloves. Head won the 1952 Academy Award for Best Costume Design for her work on this film. **\$1,500 – \$2,000**





**210. ROBERT CARLETON COSTUME SKETCH FOR ETHEL MERMAN FROM *THE DINAH SHORE SHOW*.** (NBC, 1951-1956) Hand drawn Robert Carleton costume sketch of Ethel Merman for the *Dinah Shore* TV show. Accomplished in pencil and gouache on 11 in x 13 in. artist's paper. The sketch is labeled in handwritten pencil, "Ethel Merman" and signed by the artist. The sketch features Merman in a one-piece, black and white tuxedo pantsuit with top hat and cane. Small secondary pencil sketch in upper left margin showing back view, tux tails. Red shoes are a bit smeared but don't detract from the overall artwork. **\$300 – \$500**



**212. EDITH HEAD COSTUME SKETCH FOR MARILYN MAXWELL FROM *THE LEMON DROP KID*.** (Paramount, 1951) Original costume design sketch by Edith Head accomplished in gouache on a 14 ½ in. x 23 in. leaf of illustration paper, featuring a design for Marilyn Maxwell as "Briney" Baxter" in soft blue pajamas with additional detail sketch in the right margin. Approval signatures in lower margin, production stamp with materials used and costume cost on the verso. **\$300 – \$500**



**211. THREE (3) HERSCHEL MCCOY COSTUME SKETCHES FOR *QUO VADIS*.** (MGM, 1951) A trio of approx. 14 in. x 20 in. concept drawings of three women for the film *Quo Vadis*. All three concepts are full color. The first is an unlabeled oil pastel and gouache rendering of a prideful woman in colorful striped tunic and white headscarf. The other two sketches are watercolors on water paper and are both labeled "Sarmatti Woman (common class or Christian)". These two forlorn looking women are portrayed in ragged but elegant draped dresses. **\$600 – \$800**



**213. PAIR OF EDITH HEAD COSTUME SKETCHES FOR ADELE JERGENS AND MARTHA STEWART FROM *AARON SLICK FROM PUNKIN CRICK*.** (Paramount, 1952) Pair of original costume design sketches by Edith Head accomplished in gouache on 13 in. x 20 ½ in. leaves of illustration paper, featuring designs for Adele Jergens as "Gladys" in a long striped period dress and apron, and Martha Stewart as "Soubrette" in dance costumes. One is signed in pencil by Edith Head, with approval signatures of director Claude Binyon and producer William Perlberg. Production rubber stamps with detailed handwritten notations regarding the material construction and cost on the verso. **\$300 – \$500**





**214. EDITH HEAD COSTUME SKETCH FOR RHONDA FLEMING FROM *HONG KONG*.** (Paramount, 1952) Original costume design sketch by Edith Head accomplished in ink and gouache on a 14 ½ in. x 22 ¾ in. leaf of illustration paper, featuring a design for Rhonda Fleming as "Victoria Evans" in pale pink cheongsam-style pajamas. Additional detail sketch in the margin. Signed and labeled in pencil by Edith Head. Production rubber stamp on the verso with materials used and costume cost. **\$300 – \$500**



**215. EDITH HEAD COSTUME SKETCH FOR BETTY HUTTON FROM *THE GREATEST SHOW ON EARTH*.** (Paramount, 1952) Original costume design sketch by Edith Head accomplished in gouache on a 14 ½ in. x 22 ¾ in. leaf of illustration paper, featuring a design for Betty Hutton as "Holly" in pale blue nightgown and dark blue dance costume. **\$300 – \$500**



**216. EDITH HEAD COSTUME SKETCH FOR DOROTHY LAMOUR FROM *ROAD TO BALL*.** (Paramount, 1952) Original costume design sketch by Edith Head accomplished in ink and gouache on a 15 ½ in. x 22 ½ in. leaf of illustration paper, featuring a design for Dorothy Lamour as "Princess Lala" in a flower trimmed bathing suit. Handwritten production notations and producer Harry Tugend approval signature in the lower margin, production rubber stamp with detailed handwritten notations regarding the material construction and cost on the verso. **\$400 – \$600**



**217. EDITH HEAD COSTUME SKETCH OF DEBORAH KERR FOR *THUNDER IN THE EAST*.** (Paramount, 1952) Pencil, pen & ink, and gouache on 14 in. x 23 in. illustration paper, signed in pencil by Edith Head with her notation on recto of the film's working title (changed for release). Depicts a pale blue and white chiffon dress for Deborah Kerr in *Thunder in the East*. Verso bears numerous studio stamps plus an original wardrobe continuity still showing Miss Kerr modeling the completed dress. **\$600 – \$800**





**218. THREE (3) EDITH HEAD COSTUME SKETCHES FOR DANCING GIRLS FROM *HERE COME THE GIRLS*.** (Paramount, 1953) Three original costume sketches based on designs by Edith Head, accomplished in gouache on 13 ½ in. x 19 in. leaves of illustration paper, featuring designs for dancing girls in period costumes with wide-brimmed hats and parasols. Some production notations and approval signatures of director and producer in the margins. Production rubber stamps with detailed handwritten notations regarding the material construction and cost on the verso. **\$300 – \$500**



**220. EDITH HEAD COSTUME SKETCH OF GRACE KELLY FROM *THE BRIDGES AT TOKO-RI*.** (Paramount, 1954) hand drawn Edith Head costume sketch of pencil and gouache on 16 ½ in x 14 in. artist's paper from a coil bound pad. The sketch is signed and labeled by Edith Head in pencil, "*Grace Kelly in The Bridges At Toko-Ri*". The sketch features Grace Kelly's character "Nancy Brubaker" in a sleek crème and gray, one-piece belted dress with high neck and white gloves. **\$1,500 – \$2000**



**219. EDITH HEAD COSTUME SKETCH OF GRACE KELLY FROM *REAR WINDOW*.** (Paramount, 1954) hand drawn Edith Head costume sketch of pencil and gouache on 16 ½ in x 14 in. artist's paper from a coil bound pad. The sketch is signed and labeled by Edith Head in pencil, "*Grace Kelly Rear Window*". The sketch features Grace Kelly's character "Lisa Carol Fremont" in a mocha striped and belted, button-up shirt/dress with a hobble skirt, gloves and a handbag. **\$2,000 – \$3,000**



**221. EDITH HEAD COSTUME SKETCH OF AUDREY HEPBURN FROM *ROMAN HOLIDAY*.** (Paramount, 1954) hand drawn Edith Head costume sketch of pencil and gouache on 16 ½ in x 14 in. artist's paper from a coil bound pad. The sketch is signed and labeled by Edith Head in pencil, "*Audrey Hepburn in Roman Holiday*". The sketch features Audrey Hepburn's character "Princess Ann" in a crème-colored pantsuit with pops of red in the accessories; belt, pocket scarf and shoes. Head won the 1954 Academy Award for Best Costume Design for her work on this film. **\$2,000 – \$3,000**





**222. EDITH HEAD COSTUME SKETCH OF AUDREY HEPBURN FROM *SABRINA*.** (Paramount, 1955) hand drawn Edith Head costume sketch of pencil and gouache on 16 ½ in x 14 in. artist's paper from a coil bound pad. The sketch is signed and labeled by Edith Head in pencil, "Audrey Hepburn *Sabrina*". The sketch features Audrey Hepburn's character "Sabrina Fairchild" in a baby blue, sweeping evening gown with delicate shoulder straps and flowing train. Head won the 1955 Academy Award for Best Costume Design for her work on this film. **\$2,000 – \$3,000**



**223. PAIR OF EDITH HEAD COSTUME SKETCHES FOR JANE WYMAN FROM *LUCY GALLANT*.** (Paramount, 1955) Pair of original costume sketches by Edith Head, accomplished in gouache and crayon on 12 ½ in. x 18 ¼ in. leaves of illustration paper, featuring designs for Jane Wyman as "Lucy Gallant." **\$300 – \$500**



**224. TOM KEOGH COSTUME SKETCH OF HAREM-GIRL FOR *KISMET*.** (MGM, 1955) Pencil, pen & ink, and watercolor on 14 in. x 23 in. 2-ply illustration board by Tom Keogh, working under Tony Duquette for MGM's costume spectacle, *Kismet*. Subject is a harem-girl in rose, turquoise, and gold period fashion. Minor toning and staining at margins, else fine. **\$300 – \$500**



**225. TONY DUQUETTE (STUDIO) COSTUME SKETCH OF HAREM-GIRL FOR *KISMET*.** (MGM, 1955) A Tony Duquette design accomplished in pencil, pen & ink, and gouache on 15 in. x 20 in. artist board. Colorful Harem dancing girl from *Kismet*, in large green and black draped caul, multi-colored layered skirt and halter blouse with ethnic decorations and accessories. **\$600 – \$800**





**226. CHARLES LE MAIRE COSTUME SKETCH OF JOAN COLLINS FROM *THE GIRL IN THE RED VELVET SWING*.** (TCF, 1955) Original costume sketch of Joan Collins as "Evelyn Nesbitt" from *The Girl In The Red Velvet Swing*. Joan Collins stars as real life dancer, actress and femme fatale Evelyn Nesbitt in this lurid telling of an early 20th century crime of passion. This 13 in. x 20 in. sketch is accomplished with gouache on artist leaf and signed by the artist and dated "55". With pencil notations and a tag affixed to upper right corner that reads, "Joan Collins - Part of EVELYN NESBITT in *"THE GIRL IN THE RED VELVET SWING"* Peach-pink dotted sheer Lace trim Straw hat - rose trim". Minor soiling from production. In Excellent condition. **\$400 - \$600**



**228. MOSS MABRY COSTUME SKETCH FOR ELIZABETH TAYLOR IN *GIANT*.** (Warner Bros., 1956) hand drawn Moss Mabry costume sketch accomplished in pencil and gouache on 11 in x 14 in. artist's board. The sketch is labeled in handwritten pencil, "Elizabeth Taylor Giant" and signed by the artist. The sketch features Elizabeth Taylor's character "Leslie Benedict" in a rose colored, draped, knee-length dress and with flowing train. A matching cloche style hat completes the ensemble. **\$1,000 - \$1,500**



**227. PAIR OF HERSCHEL MCCOY COSTUME SKETCHES FROM *THE PRODIGAL*.** (MGM, 1955) (2) original costume sketches by Herschel McCoy, accomplished in gouache on 15 in. x 22 in. leaves of illustration board, featuring designs for John Dehner as "Joram" and Walter Hampden as "Eli" in traditional Jewish robes. Production notations and approval signatures in the margins of recto as well as the verso. Exhibit toning and marginal smudging. **\$300 - \$500**



**229. MARY GRANT COSTUME SKETCHES FOR RITA MORENO FROM *THE VAGABOND KING*.** (Paramount, 1956) Original costume design sketch by Mary Grant accomplished in gouache and acrylic on a 15 in. x 20 in. leaf of illustration board, featuring designs for Kathryn Grayson as "Huguette" in period costume. Approval signature of director Michael Curtiz, and producer Pat Duggan at the right. Production notations on the verso, with material and costume costs. Fabric swatch attached at upper left. **\$300 - \$500**



**230. PAIR OF MARY GRANT COSTUME SKETCHES FOR KATHRYN GRAYSON FROM *THE VAGABOND KING*.** (Paramount, 1956) Pair of original costume design sketches by Mary Grant accomplished in gouache and acrylic on 15 in. x 20 in. leaves of illustration board, featuring designs for Kathryn Grayson as "Catherine de Vaucelles" in evening wear, and an elaborate taupe and gold patterned gown, beaded hat with veil, and accompanied by her lady-in-waiting. A period-style portrait of Catherine de Vaucelles is affixed at the upper margin of one. Approval signature of director Michael Curtiz, and producer Pat Duggan at the lower margins. Production notations on the verso, with material and costume costs. **\$300 – \$500**



**231. EDITH HEAD COSTUME SKETCH FOR ANITA EKBERG FROM *HOLLYWOOD OR BUST*.** (Paramount, 1956) Original costume design sketch by Edith Head accomplished in gouache and crayon on a 16 in. x 13 in. leaf of illustration paper (stapled to a slightly larger board), featuring a design for Anita Ekberg as "Anita" in a glamorous black and white Jockey's blouse with high shorts and long boots. Unsigned but with handwritten notations regarding the production. **\$300 – \$500**



**232. EDITH HEAD COSTUME SKETCH FOR ANITA EKBERG FROM *WAR AND PEACE*.** (Paramount, 1956) Original costume design sketch by Edith Head accomplished in gouache and crayon on a 12 ½ in. x 16 ½ in. leaf of illustration paper (stapled to a slightly larger board), featuring a design for Anita Ekberg as "Helene Kuragina" in a soft peach colored Josephine nightgown. Approval signature in the lower margin, production rubber stamp with detailed handwritten notations regarding the material construction and cost on the verso. Upper right corner detached from staple, upper left corner creased. **\$300 – \$500**



**233. JOHN WAYNE COSTUME SKETCH FROM *THE CONQUEROR*.** RKO, 1956) John Wayne was cast completely against type as Mongol warlord Genghis Khan in *The Conqueror*, and this elaborate costume sketch by Yvonne Wood was the first step in making audiences accept the Duke in this daring portrayal. This original 13 in. x 18 in. costume sketch is accomplished with gouache on artist's board and features a Mongolian warrior with helmet and dagger. Unsigned. In Excellent condition. **\$600 – \$800**





**234. JOHN JENSEN SCENE CONCEPT OF FROG PLAGUE FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Scene concept artwork of the frog plague scene by John Jensen featuring frogs massed on the banks of a reedy marsh. Accomplished in acrylic on 15 in. x 20 in. illustration board (image measures 9 in. x 16 ½ in.). Based on the passage from the Book of Exodus, Chapter 8, Verse 6, "...and the frogs came up and covered the land of Egypt." With handwritten production notations along the lower margin, "Sequence E-31 Ext. river's edge - full shot - reeds - night." Signed "J. L. Jensen" This scene was shot but ultimately not seen in the theatrical release of the film. **\$2,000 - \$3,000**



**235. JOHN JENSEN COSTUME SKETCH FOR YUL BRYNNER FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in acrylic on a 15 in. x 20 in. leaf of illustration board, featuring Yul Brynner as "Rameses" standing before his chariot wearing an ornate belted calf-length skirt, headdress, gauntlets, and brandishing a whip. Signed at the lower left, "J.L. Jensen." Exhibits faint marginal smudging. **\$4,000 - \$6,000**



**236. JOHN JENSEN COSTUME SKETCH FOR "SETHI" FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in acrylic on a 15 in. x 20 in. leaf of illustration board, featuring a design for "Sethi" (likely based on Dean Jagger before Sir Cedric Hardwicke was cast in the role) wearing an ornate belted robe, red cape, khat headdress and scepter. Signed at the lower right, "J. L. Jensen." Exhibits slight marginal smudging. Handwritten notation in pencil on the verso, "Pharaoh of Egypt Seti, Apron from drawing Plate IV page 29 - Ancient Egyptian & Assyrian Costumes, Houston & Hornblower." **\$1,200 - \$1,500**





237. JOHN JENSEN COSTUME SKETCH FOR MOSES' ROBE FROM *THE TEN COMMANDMENTS*. (Paramount, 1956) Original costume design sketch by John Jensen accomplished in pencil and gouache on a 14 1/2 in. x 23 in. leaf of illustration paper, featuring a design for Moses' robe after the desert crossing replete with proposed thorn, dust, salt, and alkali distress from exposure. This robe features prominently throughout the film, notably when he descends from atop Mt. Sinai with the tablets. Signed "J. L. Jensen" at the lower right, and with numerous production notations in the margins. Exhibits slight handling and smudging, upper right corner tip missing. \$20,000 - \$30,000





**238. JOHN JENSEN COSTUME SKETCH FOR "JOSHUA" FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 in. x 20 in. leaf of illustration board, featuring a design for "Joshua at Mt. Nebo" (likely based on Clint Walker since this was before John Derek was cast) wearing an armored breastplate, belted skirt, boots, and gauntlets. Signed in pencil at the lower left, "J. L. Jensen." Exhibits slight marginal soiling. **\$800 – \$1,200**



**239. JOHN JENSEN COSTUME SKETCH FOR "CHIEF OVERSEER" FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 in. x 20 in. leaf of illustration board, featuring a design for "Chief Overseer Brick Pits" wearing a white belted robe, headdress, amulet, with scroll and staff. Signed in pencil at the lower left, "J. L. Jensen." Exhibits faint marginal smudging and toning along the lower margin. **\$1,200 – \$1,500**



**240. JOHN JENSEN COSTUME SKETCH FOR "BAKA'S LITTER BEARER" FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 in. x 20 in. leaf of illustration board, featuring a design for "Baka's litter bearers" wearing an simple white skirt with leather shoulder pad. Signed at the lower right, "J. L. Jensen." Additional detail sketches accomplished in pencil in the left and right margins. Exhibits slight marginal smudging. **\$800 – \$1,200**

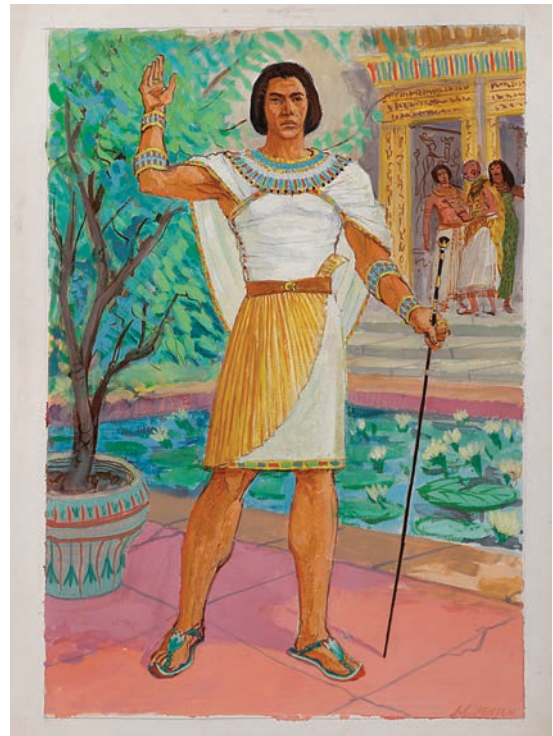


**241. JOHN JENSEN COSTUME SKETCH FOR YUL BRYNNER FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in acrylic on a 15 in. x 20 in. leaf of illustration board, featuring Yul Brynner as "Rameses" in ornate, brightly colored calf-length skirt, cape, brandishing a scepter and bow. Signed at the lower right, "J. L. Jensen." Exhibits faint marginal smudging. **\$4,000 – \$6,000**





**242. JOHN JENSEN COSTUME SKETCH FOR ETHIOPIAN KING'S LEOPARD KEEPER FOR *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in graphite and gouache on a 14 ½ in. x 23 in. leaf of illustration paper, featuring "Keeper of the Royal Leopard. Ethiopian King's Retinue," wearing a patterned skirt while holding a leopard on a leash. Signed "J. L. Jensen" in pencil at the lower right corner. Production notations in pencil in the margins. Pinholes at the corners and exhibits slight smudging. **\$800 – \$1,200**



**244. JOHN JENSEN COSTUME SKETCH OF PRINCE MOSES FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in acrylic on a 15 in. x 20 in. leaf of illustration board (image size 12 in. x 17 ¼ in.), featuring a hairstyle experiment for Prince Moses in knee-length skirt holding a walking stick. Signed "J. L. Jensen" at the lower right. Handwritten notations on the verso, "Reference: Egyptian Sculpture by Jacques Vandier, p. 61 tunic & shoulder wrap, girdle type tunic, p. 31 fig. 22, ancient Egyptian & Assyrian & Persian costume by Houston & Hornblower." Exhibits light marginal smudging. **\$2,000 – \$3,000**



**243. JOHN JENSEN COSTUME SKETCH FOR YUL BRYNNER FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in charcoal and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Yul Brynner as "Rameses" in ornate calf-length skirt, golden breastplate and gauntlets, brandishing a scepter. Some production notations in pencil in the margins, "Bare chest...#1 Look of youth should be dressed differently." Exhibits faint marginal soiling. **\$4,000 – \$6,000**



**245. JOHN JENSEN COSTUME SKETCH FOR EGYPTIAN SOLDIER FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 in. x 20 in. leaf of illustration board, featuring an Egyptian soldier (Peter Coe) standing at attention wearing a belted skirt and brandishing a hide-covered shield and spear. Numerous production notations written in pencil in the margins and bears the approval signature of Cecil B. DeMille in the lower right corner as well as art director, Walter Tyler, on the verso. Signed at the lower right, "J. L. Jensen 53." Exhibits faint marginal soiling. Production rubber stamp on the verso indicates the total materials for 20 soldier costumes took 18 days to complete at a cost of \$5,800. **\$800 – \$1,200**

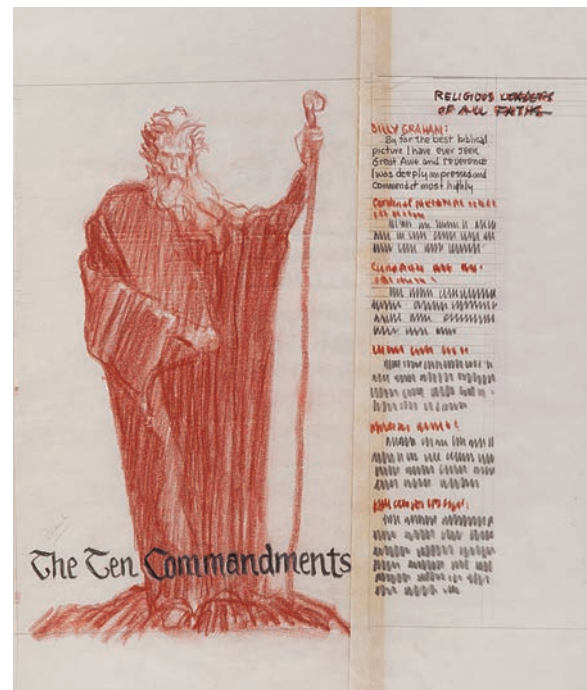




**246. JOHN JENSEN COSTUME SKETCH FOR YUL BRYNNER FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in acrylic on a 15 in. x 20 in. leaf of illustration board, featuring Yul Brynner as "Rameses" in ornate, brightly colored calf-length skirt, cape, brandishing a bow and arrow. Signed at the lower right, "J.L. Jensen 53." Exhibits faint marginal smudging. **\$4,000 – \$6,000**



**247. JOHN JENSEN COSTUME SKETCH FOR "BAKA" FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 in. x 20 in. leaf of illustration board, featuring a design for "Baka" (before Vincent Price was cast in the role) wearing a white belted skirt, cape, headdress, amulet and staff. Signed at the lower right, "J.L. Jensen." Exhibits faint marginal smudging and some paint on the verso where it became stuck to another sketch. **\$800 – \$1,200**



**248. JOHN JENSEN PEN & INK PORTRAIT OF MOSES FOR *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original promotional artwork design by John Jensen accomplished in pen & ink on 18 in. x 25 ½ in. illustration board (image of Moses measures 11 ¾ in. x 18 ½ in.), featuring Moses atop Mount Sinai holding the tablets and a staff. Signed in the image "J. L. Jensen." Intended for publication with instructions to the engraver written in the left margin, "Reduce ½ between marks to 12 3/8 inches, which will allow 1/8 inch, bleed off at bottom when printed on 12 ¼" stock." Faint smudging in the margins. Includes an additional 5 ½ in. x 12 in. sketch in crayon on vellum with proposed promotional blurbs in the right margin. **\$6,000 – \$8,000**



**249. JOHN JENSEN COSTUME ARTWORK OF EDWARD G. ROBINSON FOR *THE TEN COMMANDMENTS*.** (Paramount, 1956) Beautifully rendered original costume study by John Jensen accomplished in acrylic and oil on a 14 ½ in. x 23 in. leaf of illustration paper (tipped to slightly larger board), featuring Edward G. Robinson as "Dathan." Robinson is shown standing in the desert wearing a belted orange skirt, striped robe and clutching a whip. Signed "J. L. Jensen" at the lower right corner. Some paper residue along the costume's right side where it became stuck to another, pinholes at the corners of the artwork. Mounting board slightly smudged, upper right corner chipped. \$4,000 – \$6,000



**250. ARNOLD FRIEBERG COSTUME SKETCH OF JOSHUA FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Wonderful original costume design sketch by Arnold Friberg accomplished in gouache on a 15 in. x 20 in. leaf of illustration board (image measures 9 in. x 19 ¼ in.), featuring "Joshua" in dark blue belted robe over an armored breastplate from the Mt. Nebo scene. Signed "A. Friberg" at the lower right corner. Exhibits light marginal smudging. \$2,000 – \$3,000

**251. JOHN JENSEN COSTUME SKETCH FOR FRANK DEKOVA FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in gouache on a 15 in. x 20 in. leaf of illustration board, featuring Frank Dekova as "Abiram" in calf-length skirt, brown robe, and headdress. Signed "J.L. Jensen" at the lower left, production notation "Abiram Exodus #3" at the upper right. Bears DeMille's approval signature in pencil at the lower right. Exhibits light marginal soiling. \$1,200 – \$1,500







**252. JOHN JENSEN COSTUME SKETCH FOR YUL BRYNNER FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Richly detailed original costume design sketch by John Jensen accomplished in acrylic on a 15 in. x 20 in. leaf of illustration board, featuring Yul Brynner as "Rameses" in ornate, gold and blue belted calf-length skirt, khat headdress, gauntlets, and brandishing a dagger. Includes two additional detail sketches of a cape with red lining. Signed, "J.L. Jensen." Exhibits faint marginal smudging. A handwritten note on the verso reads, "Adapted from Plate I 'Le Costume Historique' by Racinet Fig. 8." **\$8,000 – \$1,200**



**254. JOHN JENSEN COSTUME SKETCH FOR NUBIAN SLAVES FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in acrylic on a 15 in. x 20 in. leaf of illustration board, featuring Lilia's (played by Debra Paget) Nubian slaves in green and yellow form-fitting dresses. Signed in pencil at the lower left, "J.L. Jensen." Production rubber stamp on the verso with details on cost of the costumes and material construction. Exhibits some paper remnants along the arms and hair where it stuck to another sketch, faint marginal smudging. **\$800 – \$1,200**

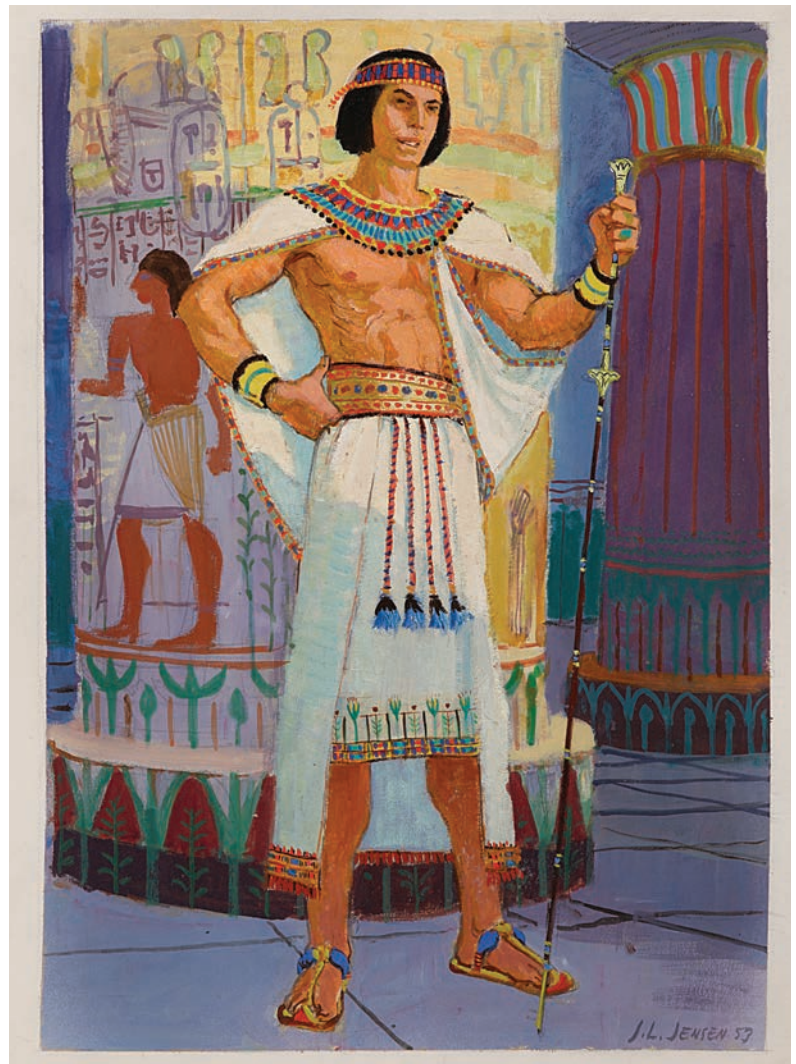


**253. JOHN JENSEN COSTUME SKETCH OF JOSHUA FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 in. x 20 in. leaf of illustration board (image measures 9 ½ in. x 19 ¼ in.), featuring "Joshua" in robe with an armored breastplate and helmet. The verso has an additional light sketch of a soldier holding a banner pole as well as an armor detail. Exhibits light marginal smudging. **\$800 – \$1,200**





**255. JOHN JENSEN COSTUME SKETCH FOR EGYPTIAN FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in graphite, charcoal, and gouache on a 15 in. x 20 in. leaf of illustration board, featuring a design for an Egyptian wearing a white knee-length robe, gold head-dress and gauntlets, brandishing a staff. Exhibits a trace of corner wear. **\$1,200 – \$1,500**



**257. JOHN JENSEN COSTUME SKETCH FOR "PRINCE MOSES" FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in acrylic on a 15 in. x 20 in. leaf of illustration board, featuring a design for "Prince Moses" (likely based on William Boyd as this was before Charlton Heston was cast in the role) standing before an ornate column wearing a belted skirt, white cape, headband, and staff. Signed at the lower right, "J. L. Jensen 53." Exhibits faint marginal smudging. **\$2,000 – \$3,000**

**256. JOHN JENSEN SCENE CONCEPT OF THRONE ROOM SCENE FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in graphite, gouache, and acrylic on a 20 in. x 30 in. leaf of illustration board (image measures 14 ½ in. x 26 in.), featuring a brightly colored throne room scene full of revelers laden with baskets of gifts. Signed "J. L. Jensen" in pencil at the lower right corner. Production notations in pencil in the margins. Slight corner wear and marginal smudging. **\$2,000 – \$3,000**







258. JOHN JENSEN COSTUME SKETCH FOR FRANK DEKOVIA FROM *THE TEN COMMANDMENTS*. (Paramount, 1956) Original costume design sketch by John Jensen accomplished in gouache on a 15 in. x 20 in. leaf of illustration board, featuring Frank Dekova as "Abiram" in knee-length robe, and headdress. DeMille's approval signature at the upper right margin is crossed out and the words, "re-do," written underneath, since the sketch was done before Dekova was cast in the role. Pinholes at the upper corner tips, light marginal smudging. \$1,200 – \$1,500



259. JOHN JENSEN COSTUME SKETCH FOR "PRINCE MOSES" FROM *THE TEN COMMANDMENTS*. (Paramount, 1956) Original costume design sketch by John Jensen accomplished in acrylic on a 15 in. x 20 in. leaf of illustration board, featuring a design for "Prince Moses" (likely based on William Boyd as this was before Charlton Heston was cast in the role) wearing a belted skirt, golden breastplate, headdress, and brandishing a scepter. Exhibits faint marginal smudging. \$3,000 – \$5,000



260. JOHN JENSEN COSTUME SKETCH FOR "DATHAN" FROM *THE TEN COMMANDMENTS*. (Paramount, 1956) Original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 in. x 20 in. leaf of illustration board, featuring a design for "Dathan" (before Edward G. Robinson was cast in the role) wearing a belted skirt, cape, headdress and brandishing a whip. Signed at the lower right, "J. L. Jensen '53." Exhibits slight marginal smudging. \$1,200 – \$1,500





**261. JOHN JENSEN COSTUME ARTWORK OF EDWARD G. ROBINSON FOR *THE TEN COMMANDMENTS*.** (Paramount, 1956) Beautiful original costume study by John Jensen accomplished in acrylic and oil on a 14 ½ in. x 23 in. leaf of illustration paper, featuring Edward G. Robinson as "Dathan." Robinson is shown standing in the desert wearing a green robe and striped headdress. Signed "J. L. Jensen" at the lower left corner. Production notations in pencil on the verso: "Dathan costume #2 C-5-7 with Baka in litter brickpits ext. edge of drying fields/C-14-27 Later the night of Baka's murder in garden (without head cloth)," etc. Pinholes at corner, slight corner wear. **\$4,000 – \$6,000**

**262. JOHN JENSEN COSTUME SKETCH FOR MICHAEL ANSARA FROM *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original costume design sketch by John Jensen accomplished in graphite and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Michael Ansara as the "Egyptian Task-Master" in knee-length skirt and headdress, brandishing a whip in the brick pit. Signed "J.L. Jensen 53" at the lower left, production notation. Exhibits faint marginal soiling. **\$1,200 – \$1,500**



**263. CONCEPT SKETCH FOR NEFERTITI FOR *THE TEN COMMANDMENTS*.** (Paramount, 1956) Original concept sketch, attributed to John Jensen, accomplished in pencil and gouache on a 14 ½ in. x 18 in. leaf of illustration paper, featuring a conceptual sketch of the bust of Nefertiti (based on Audrey Hepburn's bust, Hepburn was briefly considered for the role) wearing her distinctive khat headdress. Trace of toning at the edges. **\$2,000 – \$3,000**







264. JOHN JENSEN SCENE SKETCH FOR *HELEN OF TROY*. Original concept scene sketch by John Jensen accomplished in pencil and gouache on a 15 in. x 20 in. leaf of illustration board, featuring Helen bound in chains before a seated noble and his retinue. A beautifully rendered sketch in bright, vibrant colors. Signed in pencil on the mat, "John L. Jensen 7/25/51." \$1,200 - \$1,500



266. JOHN JENSEN COSTUME SKETCH OF COMMANDER OF THE ARMY FROM *THE TEN COMMANDMENTS*. (Paramount, 1956) Original costume design sketch by John Jensen accomplished in pencil and gouache on a 15 in. x 20 in. leaf of illustration board, featuring the Commander of the Army (modeled on Henry Wilcoxon) in knee-length skirt, armored jerkin, and headdress. Exhibits light marginal smudging. \$800 - \$1,200

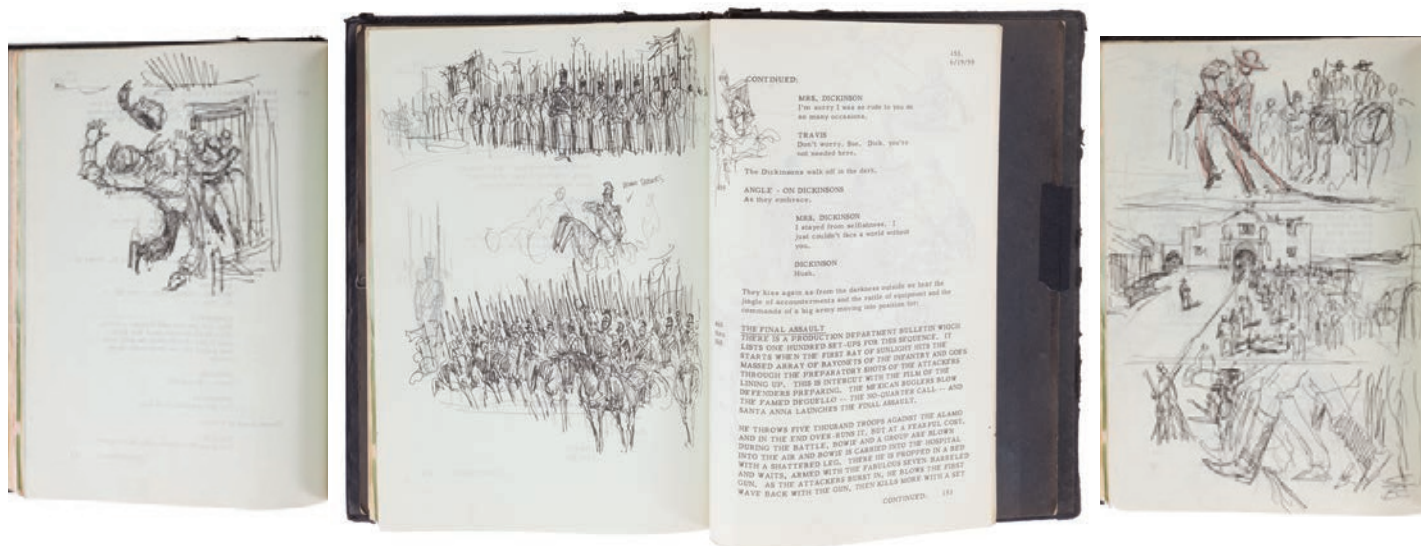


265. EIGHT (8) JOHN JENSEN *THE BUCCANEER* CHARACTER CONCEPT PAINTINGS. (Paramount, 1958) A set of eight (8) large 20 in. x 30 in. full-color, acrylic on artist board paintings of vivid characters in costume and poses for "The Buccaneer". Subjects include various pirates (one outfitted with an actual peg leg, eye patch and squawking parrot on his shoulder) male and female street denizens, a Mongol and a provocative female cook stirring a pot. \$1,200 - \$1,500





**267. LOT OF (60+) JOHN JENSEN *THE BUCCANEER* STORYBOARDS AND REFERENCE MATERIALS.** (Paramount, 1958) Sixty (60) + 11 ½ in. x 6 ¼ in. individual artist's board pencil and ink *Buccaneer* storyboard panels in various states of completion. Some of the boards are linked in sequences and some are stand-alone pencil roughs of individual scenes. This lot includes a black book of brown-line sketch copies for *The Buccaneer* marked "Volume 2". Also included is a red binder with detached front cover, stamped in gold foil, "J. L. Jensen" and containing black and white photos of character studies and some original pen and ink sketches related to the film *The Buccaneer*. **\$2,000 – \$3,000**



**268. JOHN JENSEN'S *THE ALAMO* HAND-ILLUSTRATED SHOOTING SCRIPT AND PORTFOLIO OF RELATED ART.** (Batjac Prod., 1960) The collection consists of Jensen's personal *The Alamo* shooting script in spring binder marked "John L. Jensen" at top of the title page. Over 60 pages exhibit Jensen's hand-drawn illustrations storyboarding key scenes and action elements described in the corresponding pages, including exteriors of Bexar, Crockett's fist fight with Bowie, the Mexican assault on the Alamo and Mrs. Dickinson's exodus following the Alamo's fall, to name a few. Also included within the script are folded plans of the Alamo and its environs and production related notes and papers clipped to the binder. Included with the script is a 21 in. x 23 in. black cardboard art portfolio containing multiple sketches, ink on acetate line drawing, photographs, blueprints and reference materials. Three full-color, acrylic on artist board paintings of western scenes: a rough of a cowboy galloping on a horse with rifle; a polished illustration of Davy Crockett hiding from Indian natives behind a tree and a spectacular 22 in. x 32 in. scene of two cowboys brawling in front of a saloon while townsfolk look on. The final item in this lot is a highly detailed 20 in. x 15 in. pencil on illustration board rendering of the iconic Alamo Mission chapel. **\$6,000 – \$8,000**

**"ALAMO"**







**269. JOHN JENSEN (7) *THE ALAMO* PANORAMIC PRODUCTION SKETCHES AND (4) INK ON ACETATE SKETCHES.** (Batjac Prod., 1960) This lot features seven (7) *The Alamo* 14 in. x 32 in. charcoal on vellum, panoramic scene studies. These are monochromatic production sketches depicting Alamo battle sequences. The subjects range from artillery and horses to some character studies. The four (4) included ink on acetate sketches are 15 in. x 11 in. and also portray climactic battle scenes from *The Alamo*. The acetates are matted with heavy black construction paper frames. **\$1,200 – \$1,500**



**270. HELEN ROSE COSTUME SKETCH FOR DEBBIE REYNOLDS FROM *GOODBYE CHARLIE*.** Original costume design sketch by Helen Rose accomplished in pencil and gouache on a 22 in. x 15 in. artists board, featuring a design for Debbie Reynolds as "Virginia Mason" and (the reincarnated) "Charlie Sorel". Reynolds is depicted wearing a blue gingham patterned, fringed, two-piece bathing suit. A smaller 5 in. x 8 in. panel tipped to the main board features a drawing of Reynolds wearing a white Grecian-style, draped robe over the swimsuit. Signed in lower left, "Helen Rose". Includes attached fabric swatch in upper left and script scenic segment affixed to lower left. Various handwritten pencil notations. **\$600 – \$800**



**271. EDITH HEAD COSTUME SKETCH OF LUCILLE BALL FROM *THE FACTS OF LIFE*.** (HLP, 1960) Hand drawn Edith Head costume sketch of pencil and gouache on 16 ½ in x 14 in. artist's paper from a coil bound pad. The sketch is signed and labeled by Edith Head in pencil, "*Lucille Ball The Facts Of Life*". The sketch features an elegant woman (Lucille Ball's character "Kitty Weaver") in rose-colored, short-sleeved, ankle length gown with white gloves. Head won the 1961 Academy Award for Best Costume Design for her work on this film. **\$600 – \$800**





**272. JOHN JENSEN *BOTANY BAY* CHARACTER AND COSTUME PAINTINGS.** (Paramount, 1953) Twenty-three (23) 20 in. x 15 in. full-color, acrylic on artist board paintings of characters in costume and poses for *Botany Bay*. Paintings feature film characters with hand-lettered names and costuming notes. Among the paintings James Mason is recognizable in his role as Captain Gilbert and Alan Ladd can be seen as Hugh Tallant. One of the paintings is a scenic depiction of Hugh Tallant and crew meeting native Australian Aborigines. **\$2,000 – \$3,000**



**273. ORIGINAL SCENE STUDY BY JIM SCHAEFFING FOR *MARY POPPINS* [1].** The work is accomplished in acrylic on illustration board measuring 18 in. x 10 in. depicting a view of Uncle Albert's house with the window at center next to a Victrola on top of a table. Signed, "Schaeffing" at the lower right. Notation in pencil on verso reads, "Sketch for Mary Poppins by Jim Schaeffing." Fine condition. **\$800 – \$1,200**



**274. ORIGINAL SCENE STUDY BY JIM SCHAEFFING FOR *MARY POPPINS* [2].** The work is accomplished in acrylic on illustration board measuring 18 in. x 10 in. depicting a view of Uncle Albert's house with a fireplace at the rear of the room with a chair placed beside it. Signed, "Schaeffing" at the lower right. Notation in pencil on verso reads, "Sketch for Mary Poppins by Jim Schaeffing Uncle Albert's house." Fine condition. **\$800 – \$1,200**





**275. EDITH HEAD COSTUME SKETCH FOR NATALIE WOOD IN *SEX AND THE SINGLE GIRL*.** (Warner Bros., 1964) Original costume design sketch by Edith Head, with her notations, accomplished in pencil and gouache on a 17 in. x 14 in. leaf of illustration paper, featuring a design for Natalie Wood as reknown psychologist "Helen Gurley Brown". Wood is portrayed wearing a white slip gown with fine straps, low-cut bodice and long white evening gloves. A gauze scarf floats around her head. Unsigned. Production notes hand-written in pencil. **\$600 – \$800**



**276. RENIE COSTUME SKETCH OF KIM NOVAK FROM *THE LEGEND OF LYLAH CLARE*.** (MGM, 1968) hand drawn Renie costume sketch of oil pastel on 20 in x 15 in. artist's board. The sketch is labeled in handwritten pencil, "Kim Novak Lylah Clare" and signed by the artist. The sketch features Kim Novak's character in a white, draped toga dress with an over the shoulder sash/train. In two inset detail sketches, we see the dress from the back and that the sash can become a hood and shoulder wrap. There is a small sample swatch of dress fabric stapled to the upper right hand corner of the sketch. **\$600 – \$800**



**277. ANTHEA SYLBERT COSTUME SKETCH OF STRIPED MINI-DRESS FOR MIA FARROW IN *ROSEMARY'S BABY*.** (Paramount, 1968) Pencil, pen & ink, and colored pen on 12 in. x 18 ½ in. illustration tissue, stapled (as original) to 14 ½ in. x 23 in. 2-ply Strathmore board. Signed "A Sylbert" with fabric swatch and detail notes (Sc. 9-12, etc.) on recto, plus director Roman Polanski's signature on mount board, both recto and verso, along with production manager Frank Caffey and initials OK by producer William Castle. Anthea Sylbert summoned exceptional creativity to remain contemporary in the blindingly evolving fashion scene of the late 1960's, and this film stands as a testament to this day for that achievement. Artwork sheet shows several extra creases, the longest crossing entire piece diagonally. Both sheets display slight wrinkling and bumping from handling during production, and also show slight age toning and soiling around margins. **\$800 – \$1,200**



**278. CONCEPT SKETCH FOR THE DISNEYLAND HAUNTED MANSION RIDE ATTENDANT.** Original concept costume sketch for *The Haunted Mansion* ride attendant. Some 40 years after it first opened, Disneyland's Haunted Mansion remains the Mount Everest of dark rides. Haunted Mansion collectibles are easily as popular as the attraction and extremely hard to find. Here is a rare 14 ¾ in. x 20 ¼ in. costume sketch accomplished in gouache on artist board. The sketch depicts a ghoulish attendant in forest green tail and tux with gray striped vest, high starched collar and bow tie. This is the uniform of the male attraction attendants who help guests into their "Doom Buggies" to be spirited into the Mansion's wild supernatural world. **\$800 – \$1,200**





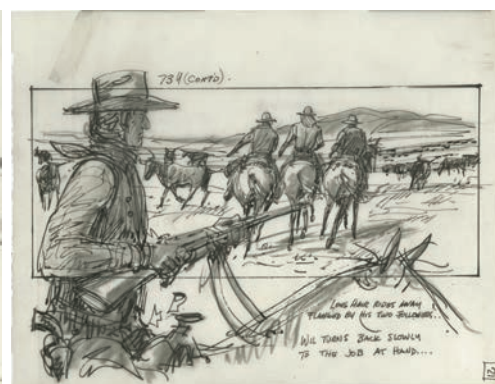
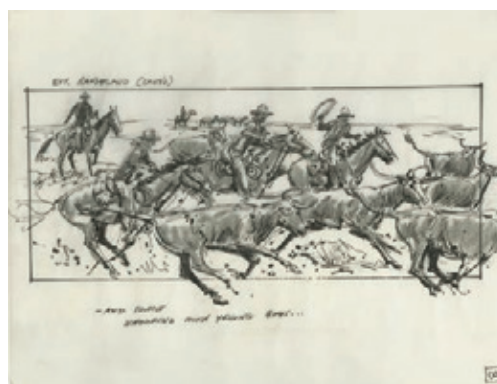
**279. EDITH HEAD COSTUME SKETCH FOR MAE WEST FROM MYRA BRECKENRIDGE.** (TCF, 1970) Original costume design sketch by Edith Head accomplished in gouache and tempera on a 14 3/4 in. x 20 in. leaf of illustration paper, featuring a design for Mae West as "Leticia Van Allen" in a black velvet tulip dress and sleeveless embroidered chiffon coat. Signed by Edith Head at the lower left and with her handwritten notations in the right margin. A swatch of black chiffon is attached at the upper left margin. **\$800 – \$1,200**



**281. COLLECTION OF (6) WARDROBE TEST PHOTOS FROM CLEOPATRA.** (6) original black and white glossy approx. 8 1/2 in. x 11 in. production test photos from Cleopatra. Posing photographs feature actors posing in costume. (2) Richard Burton, (3) Rex Harrison and (1) Roddy McDowell. Harrison's production board is dated October 1961. Burton's January of 1962 and McDowell's January 1962. All photos are punched on the right border for ring binding and show signs of production handling wear. **\$200 – \$300**



**280. . JOHN JENSEN ORIGINAL PEN & INK STORYBOARD ART SET FROM THE COWBOYS PLUS ANNOTATED & ILLUSTRATED SCRIPT** (Sanford Prod., 1972) Lot features a spring binder containing 230+ original ink on vellum storyboard sketches with handwritten notes, dialog excerpts and scene descriptions. Included is John Jensen's personal The Cowboys annotated shooting script containing 30+ rough sketches of various scenes corresponding with the text. Also includes a folder containing 250+ production storyboard copies. The quality of the western artwork accomplished by Jensen is stunning. **\$2,000 – \$3,000**







**282. EDITH HEAD COSTUME SKETCH OF FLIGHT ATTENDANT FROM *AIRPORT*.** Original costume design sketch by Edith Head accomplished in ink and gouache on 13 ½ in. x 19 ½ in. artist board. Edith Head used her considerable talents to reinvent the wardrobe of flight attendants for the thriller *Airport*. This mod attendant wears a gold tunic blouse and gray bibbed and belted skirt. Gray nylon stockings and colorful airline-logo hair scarf, shoe and sleeve tags complete the look. Head was so successful in this vision that she was asked to create a line of actual airline uniforms based on her theatrical designs. Signed, "Edith Head". In Excellent condition. **\$300 – \$500**



**284. DOROTHY JEAKINS COSTUME SKETCH OF JAMES EARL JONES FOR STAGE PRODUCTION OF *OTHELLO*.** For the Mark Taper Forum/Center Theatre Group's 1971 season, James Earl Jones performed *Othello*, and acclaimed stage and screen costume designer Dorothy Jeakins created the clothes. This pencil, pen & ink, and watercolor on 11 in. x 15 in. 2-ply illustration board, initialed "DJ" depicts the title character in full Moorish attire. Includes reprinted playbill info on verso. **\$300 – \$500**

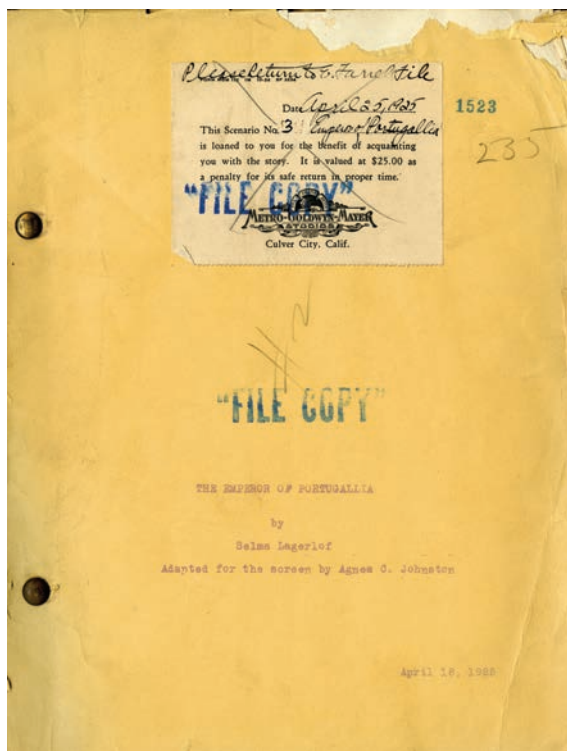


**283. EDITH HEAD UNIFORM SKETCH FOR 1970's PAN-AM STEWARDESS.** Fashion-forward and always trend-setting airline for the true jet-set traveler, Pan-Am routinely commissioned top designers for its ever-changing look. For the mid-70's legendary film costumer Edith Head created this elegant, upscale dress-suit uniform with accessories. Pencil, pen & ink, and watercolor on 15 in. x 20 in. 4-ply illustration board, with reprint Pan-Am historical info on verso. Minor smudging around margins from handling, and one paper clip rust stain, else Fine. **\$200 – \$300**



**285. DONALD BROOKS COSTUME SKETCH OF JULIE ANDREWS FOR *STAR!*** (TCF, 1968) Pencil, pen & ink, and watercolor on 15 in. x 20 in. 4-ply illustration board by Donald Brooks, head costume designer for one of the last epic Hollywood musicals, *Star!*. Depicts change #37 for Julie Andrews, being a sea foam-green floor-length day dress or nightgown. Inscribed by Brooks "For Rob with warm Regards Donald Brooks". **\$600 – \$800**

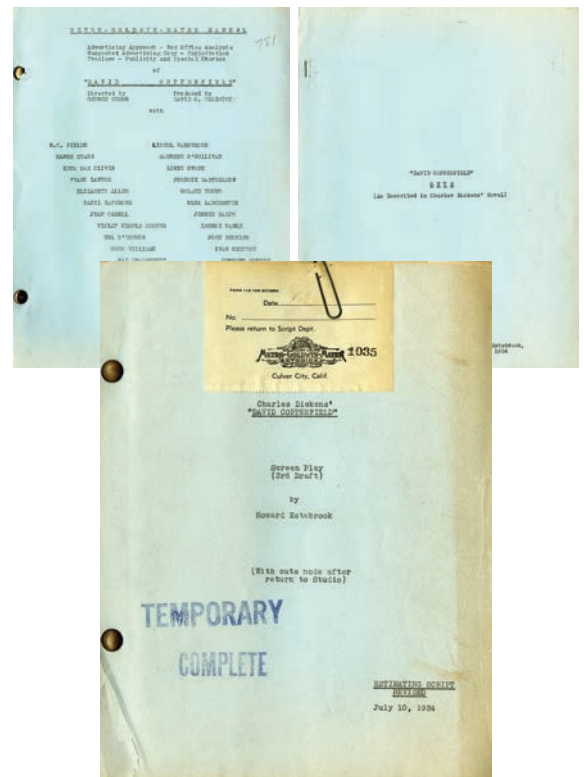




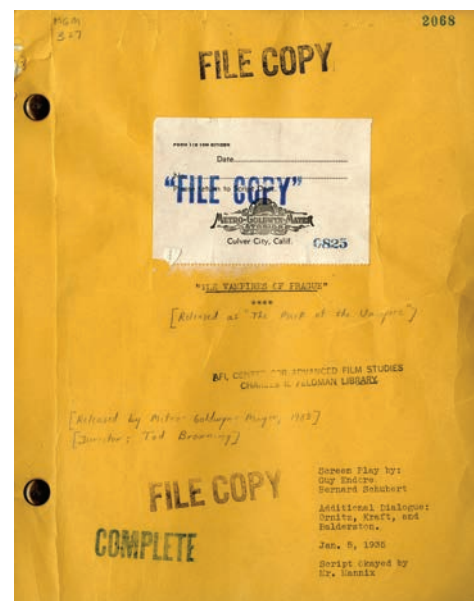
**286. LON CHANEY *THE EMPEROR OF PORTUGALLIA* ORIGINAL SCRIPT.** (MGM, 1925) *The Emperor of Portugallia* original studio copy script brad bound and dated, "April 18, 1925". From the Selma Lagerlof novel, adapted for the screen by Agnes C. Johnston. Lon Chaney and Norma Shearer star in the story of a father who loves his daughter dearly. When she leaves him to become famous and neglect him, he becomes delusional, believing he is an Emperor. The manila script cover bears the MGM "File Copy" sticker as well as a File Copy rubber stamp impression. The cover is tattered on all edges, but the content is in Very good condition. **\$2,000 – \$3,000**



**287. PRESTON STURGES' 1ST BROADWAY PLAY *THE GUINEA PIG* ORIGINAL SCRIPT AND PUBLICITY PHOTO.** (1929) 76 pp printed, bound and bradged *The Guinea Pig* script in gold paper cover with paper-clipped index card attached. This is an original copy of Preston Sturges' very first Broadway comedy, premiered at the President Theater on January 7<sup>th</sup>, 1929. Sturges is credited with driving comedy writing to a more naturalistic form, which continues to influence writers and filmmakers today. Sturges was also one of the first and most successful writers to make the transition to director of his own material. This lot includes a B & W 13 1/4 in. x 10 1/2 in. production photo of star Alexander Carr and *The Guinea Pig* cast. **\$600 – \$800**

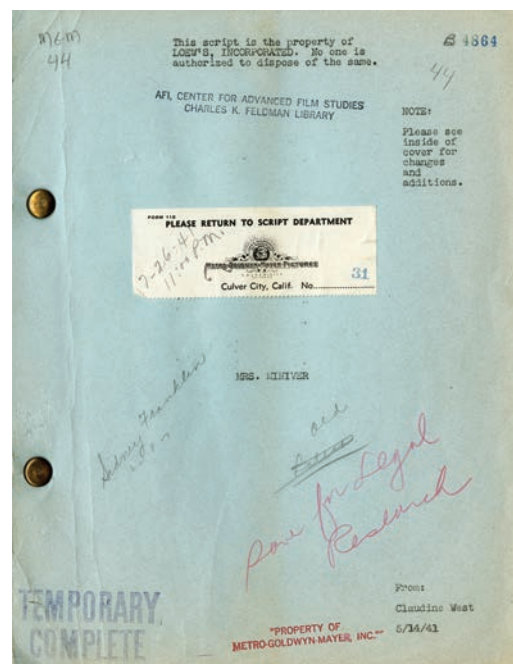
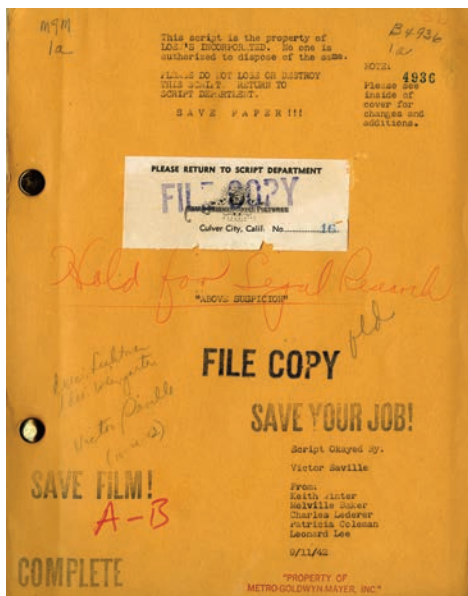


**288. DAVID COPPERFIELD TRIO OF SCRIPTS.** (MGM, 1935) Three (3) original studio scripts for the George Cukor directed, W.C. Fields star vehicle *David Copperfield*. One complete 152 pp. studio 3<sup>rd</sup> draft, an 82 pp. advertising manual and a 12+ pp. setting description log taken from the text of Charles Dickens' masterpiece. All three scripts show some edge discoloration but remain very solid and clean. All in Excellent condition. **\$600 – \$800**



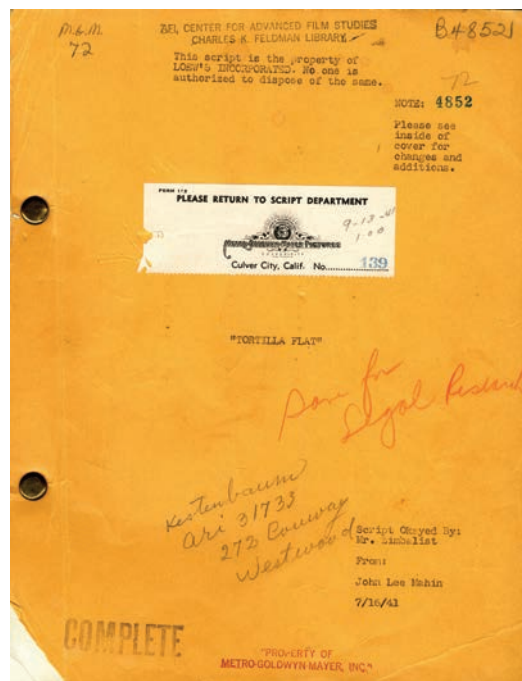
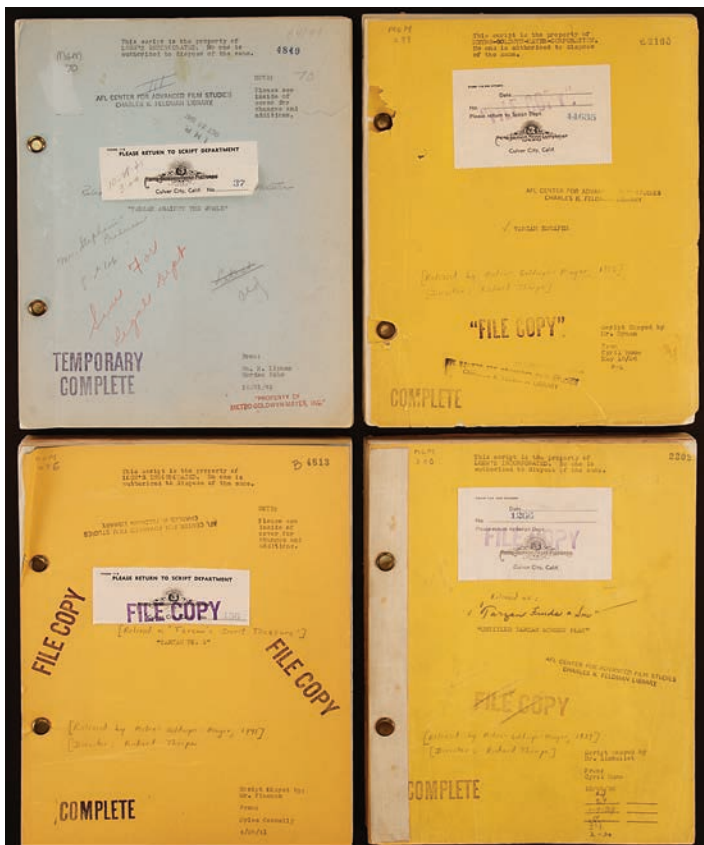
**289. *MARK OF THE VAMPIRE* SCRIPT WITH ADDITIONAL REVISION PAGES.** (MGM, 1935) Original studio bound and printed *Mark of the Vampire* script in MGM wrap and brad clasp bound dated, "Jan. 5, 1935" for the Bela Lugosi vehicle originally titled; *The Vampires of Prague*. The 106 pp. script is accompanied by a separate sheaf of 10+ revision pages. This is director Tod Browning's remake of his silent version, *London After Midnight* (1927) starring Lon Chaney. Noticeable handling and age to covers (though they remain intact). All else, Good. **\$1,000 – \$1,500**





**290. COLLECTION OF THREE (3) JOAN CRAWFORD VEHICLE MGM STUDIO SCRIPTS.** (MGM, 1932-42) Original studio bound and printed scripts in various MGM wraps and brad clasp bound, for the following Joan Crawford films: *Letty Lynton* (1932), *Ice Follies* (1938) and *Above Suspicion* (1942) tattering to cover edges, else Fine. *Ice Follies* script is heavily notated in unknown hand. \$600 – \$800

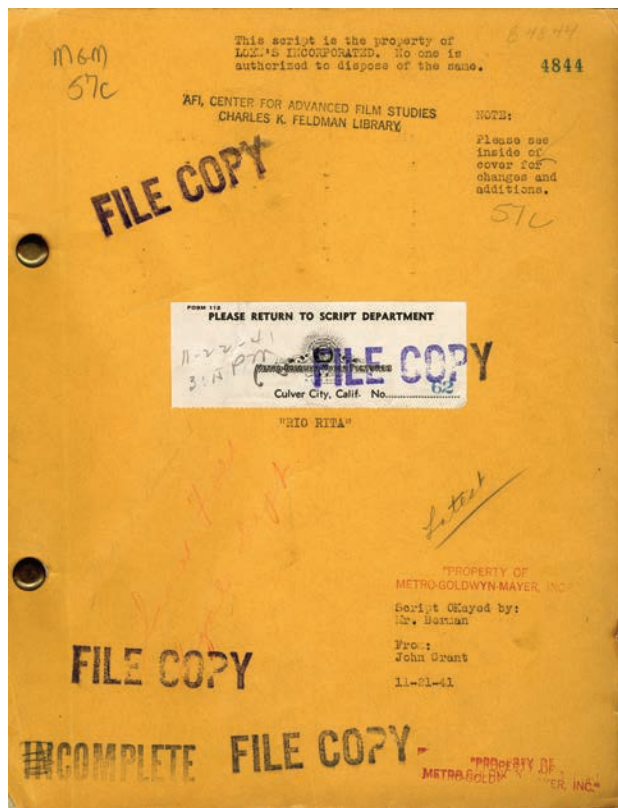
**292. MRS. MINIVER SCRIPT FROM MGM AND SUBSEQUENTLY THE AFI FELDMAN LIBRARY.** (MGM, 1942) This is a complete 172 pp *Mrs. Miniver* studio script from MGM. The script is dated, "5/14/41". The studio printed, brad clasp bound script shows marginal proofing notations. The cover is marked with studio sticker, rubber stamp impressions and pencil notes. The film earned 6 Academy Awards including Outstanding Motion Picture, Best director (William Wyler), Best Actress (Greer Garson) Best Supporting Actress (Teresa Wright). Noticeable handling and age to covers (though they remain intact). \$400 – \$600



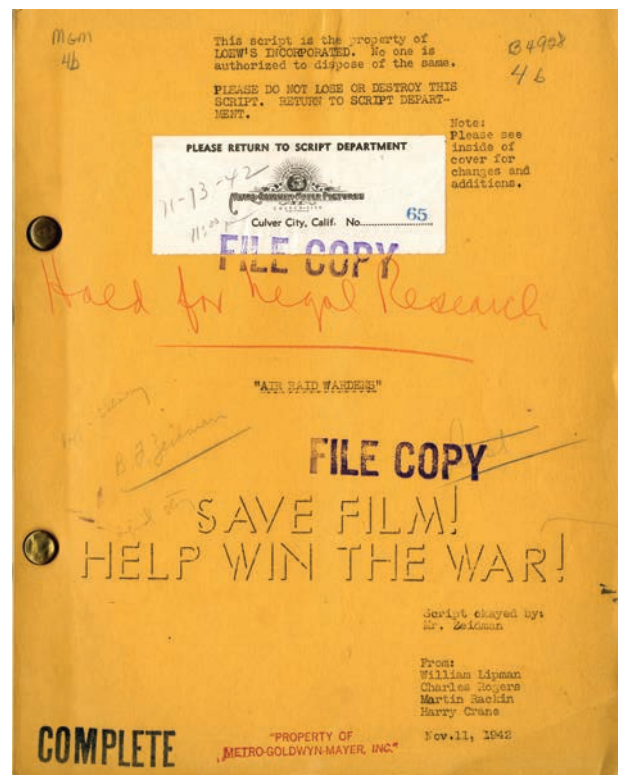
**291. FOUR (4) TARZAN MGM STUDIO SCRIPTS.** (MGM, 1936 – 1941) A collection of studio bound and bradclipped scripts in multi-color wraps. *Tarzan Escapes* (1936), *Tarzan Finds a Son* (1939), *Tarzan Against the World* (1941) and *Tarzan's Secret Treasure* (1941). All scripts show signs of studio stamping and markings. All are in Excellent condition with the exception of *Tarzan Escapes*, which has a detached front cover. All else is clean. A terrific script sampling of the popular Johnny Weissmuller serial in which he portrayed the jungle superhero in a dozen films. \$1,500 – \$2,500

**293. TORTILLA FLAT MGM ORIGINAL FINAL SHOOTING SCRIPT.** (MGM, 1942) Original studio mimeo in printed covers, final shooting script from the novel by John Steinbeck, adapted for the screen by John Lee Mahin (dated 7/16/41). The movie stars Spencer Tracy and Hedy Lamarr and earned co-star Frank Morgan an Academy Award nomination for Best Supporting Actor. The gold paper cover bears various studio stamps and notations and was marked as filed in the MGM script department and ultimately at the AFI Charles K. Feldman Library. Despite age and handling, in good condition. \$400 – \$600

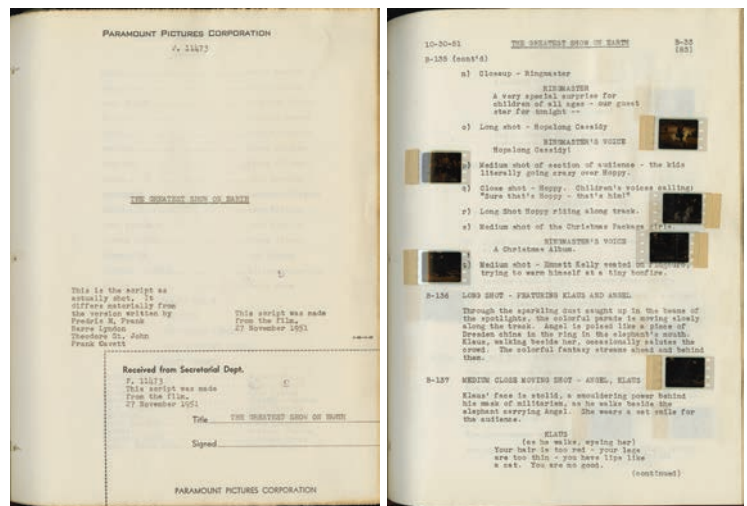
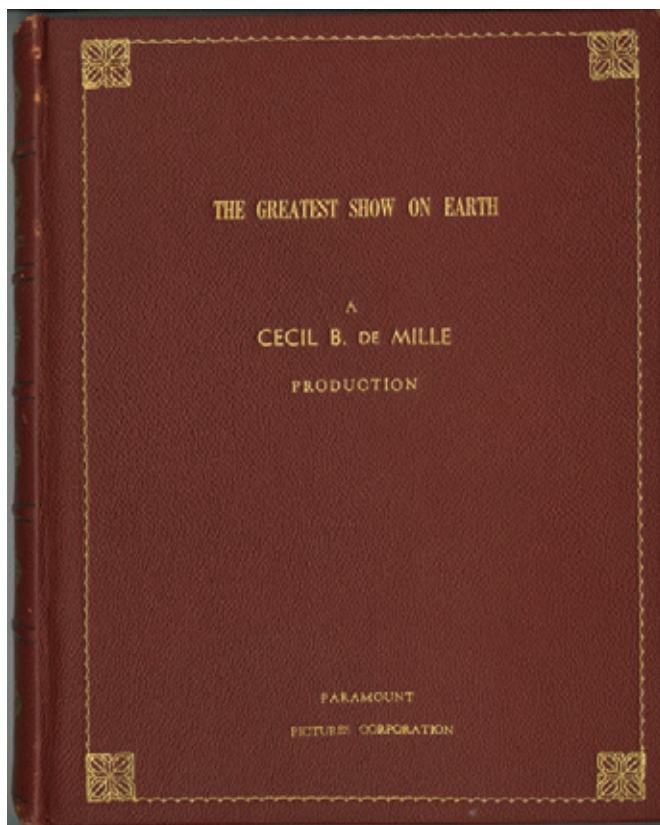




294. ABBOTT AND COSTELLO MGM COPY OF ORIGINAL *RIO RITA* SCRIPT. (MGM, 1941) Original studio bound and printed file copy script dated, "11-21-41". Based on the 1929 Flo Ziegfeld musical of the same name, *Rio Rita* was the first of three films Abbott & Costello made with MGM Studios while on loan from Universal. This 118 pg. file copy studio script is in fine condition with notated and MGM-stamped cover and clean multi-colored interior pages. **\$400 – \$600**

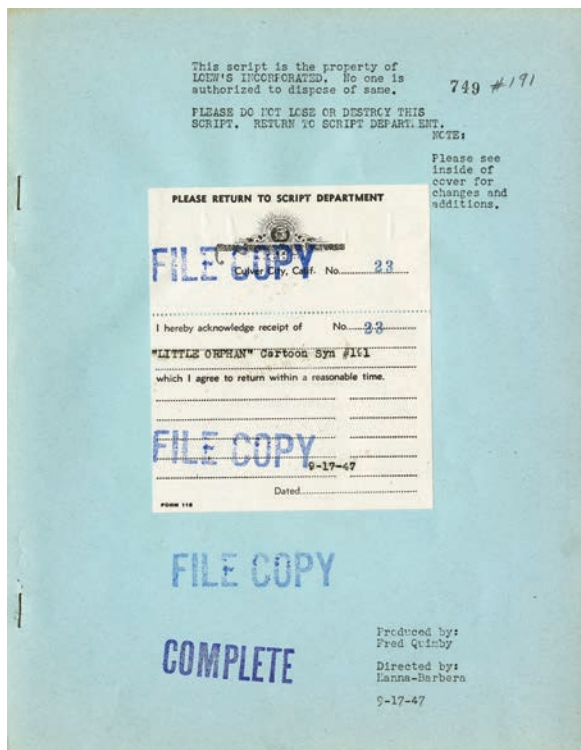


295. LAUREL AND HARDY *AIR RAID WARDENS* ORIGINAL COMPLETE SCRIPT. (MGM, 1943) Original studio bound and printed file copy 96 pg script dated, "Nov. 11<sup>th</sup>, 1942". The iconic comedy team play failed businessmen who become failed air raid wardens until they stumble across a nest of Nazi saboteurs bent on blowing up the local magnesium plant. The multi-color paged script is lightly notated by a studio Exec. The heavily stamped and marked cover bears the printed message, "Save Film! Help Win The War!" Noticeable handling and age to covers (though they remain intact). **\$600 – \$800**

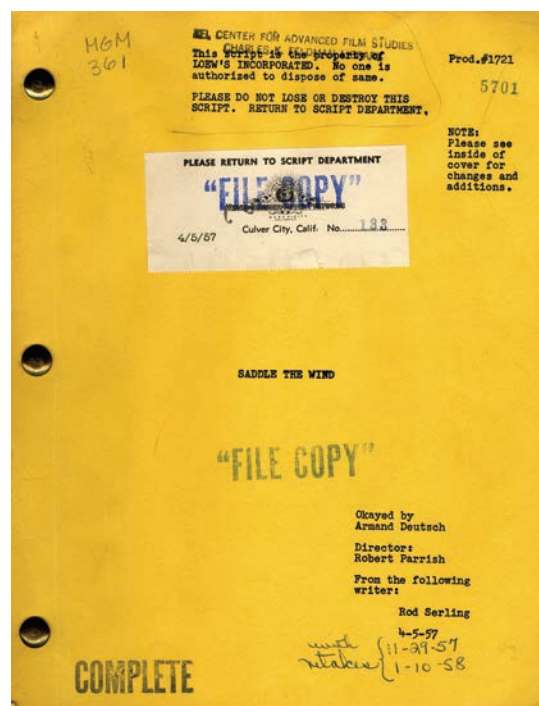


296. CECIL B. DEMILLE PRESENTATION SCRIPT FROM *THE GREATEST SHOW ON EARTH*. (Paramount, 1952) Cecil B. DeMille's presentation script for *The Greatest Show On Earth*, 244 pages, Quarto, bound in full red leather with gilt embossed cover and spine. DeMille likely had several presentation scripts made after the film was completed which were presented to select members of his crew and other studio dignitaries. This script was made from the film, November 27, 1951, as actually shot and differs materially from the version written by Fredric M. Frank, Theodore St. John and Frank Cavett. It bears clipped frames from a 35mm print for every scene of the film pasted at the corresponding dialogue sequence throughout. Very nearly every page includes between 2 and 10 clipped frames. Trace of rubbing at the board corners; otherwise, Fine. **\$1,500 – \$2,000**

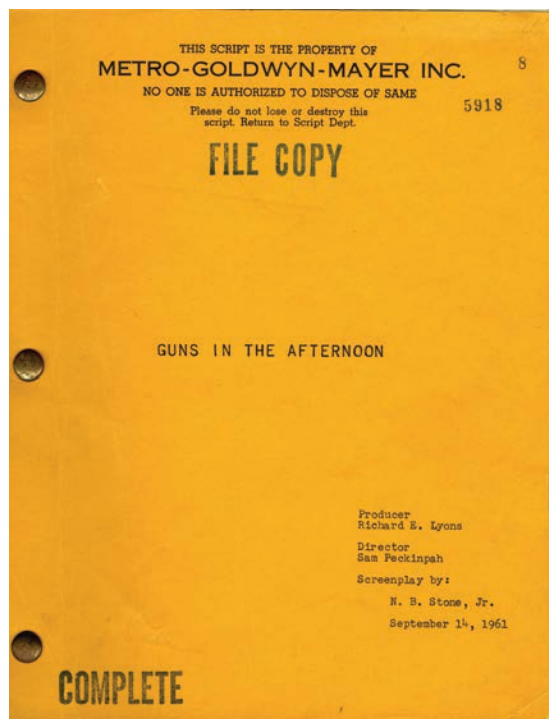




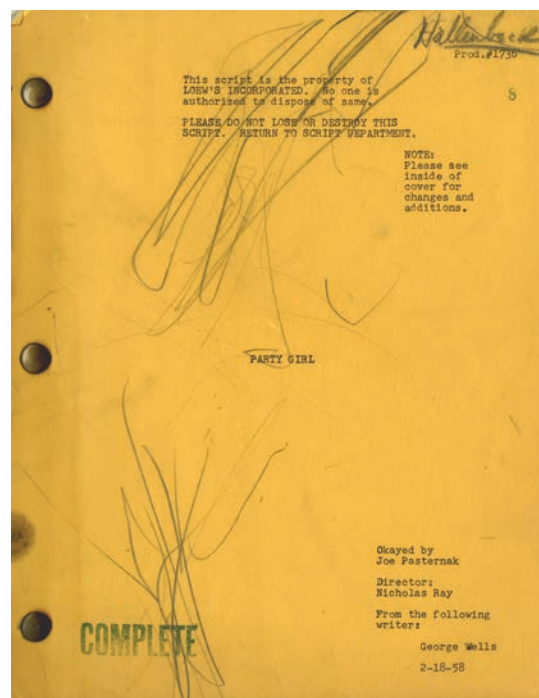
297. *THE LITTLE ORPHAN* ORIGINAL "TOM AND JERRY" CARTOON SCRIPT. (MGM, 1948) Complete 12 pp script dated 9-17-47. Produced by Fred Quimby and Directed by Hanna-Barbera. Original studio covers are stamped "File Copy" and "Complete" with original M-G-M receipt slip intact on the front cover. This cartoon won an Academy Award for Best Short Subject, Cartoons and was received by Fred Quimby, producer. Very minor handling, Excellent. **\$300 – \$500**



299. *ROD SERLING* STUDIO COPY OF *SADDLE THE WIND* SCRIPT. (MGM, 1958) Original studio bound and printed file copy 110 + pp script dated, "4-5-57" with retake dates listed as, "11-29-57" and "1-10-58". This is a complete, multi-colored page, studio bound and bradded "file Copy" script for *Saddle The Wind*. A Western film written by Rod Serling and directed by Robert Parrish. The gold paper cover bears various stamps and notations and was marked as filed in the MGM script department and ultimately at the AFI Charles K. Feldman Library. **\$400 – \$600**

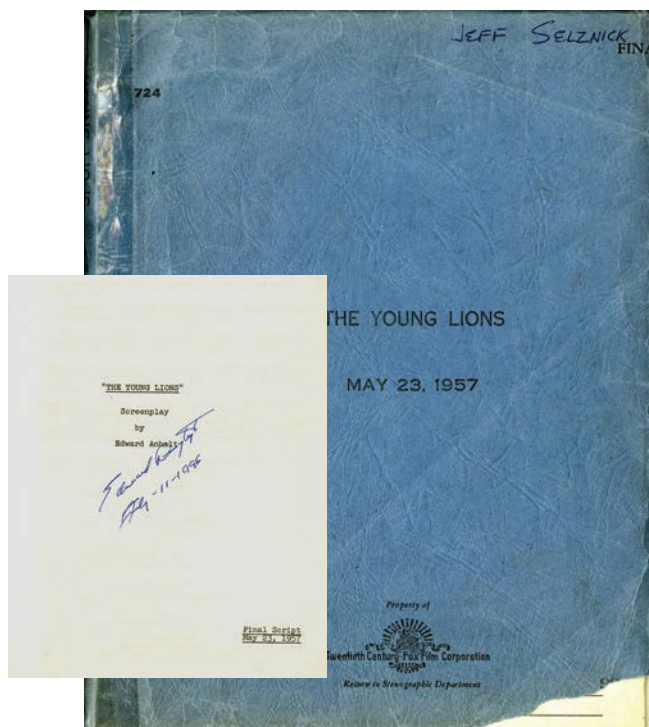


298. *SAM PECKINPAH GUNS IN THE AFTERNOON (RIDE THE HIGH COUNTRY)* SCRIPT. (MGM, 1962) 110 pp studio copy of a complete *Guns in the Afternoon* shooting script dated, "September 14, 1961". The title would ultimately be changed to, *Ride the High Country*. The content of the multi-colored paged script is in Fine condition while the cover shows expected age, handling and wear. On the inside front cover is affixed a pocket and library card from the MGM Script Department. Randolph Scott, Joel McCrea and Mariette Hartley star in this Peckinpah directed Western. **\$600 – \$800**

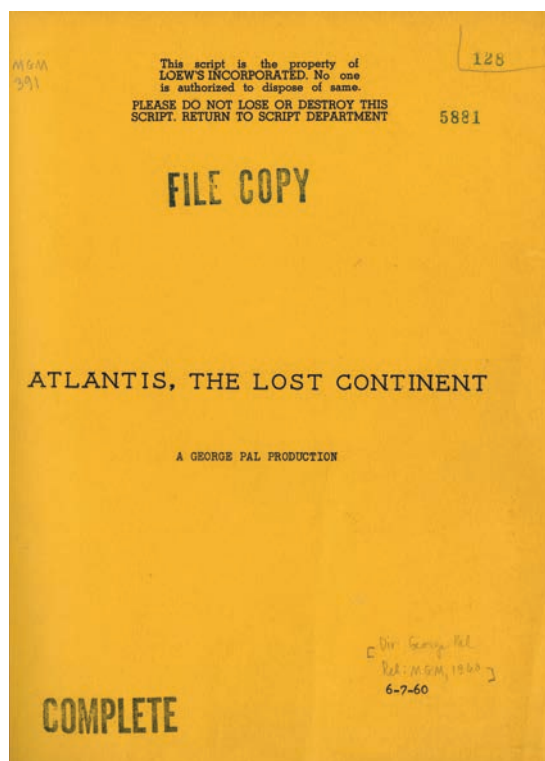


300. *PARTY GIRL* NOIR CULT MOVIE SCRIPT. (MGM, 1958) Original studio bound and printed copy of a 130 + pp *Party Girl* script dated, "2-18-58". Written by George Wells and "Okayed" by producer Joe Pasternak, the covers are in Very good condition, although it looks like a 2-year-old child was given a pencil and instructed to scrawl on it. There is an internal typed note dated, "3-11-58" with character name changes and fictitious telephone numbers to be used for different characters and locations. **\$400 – \$600**

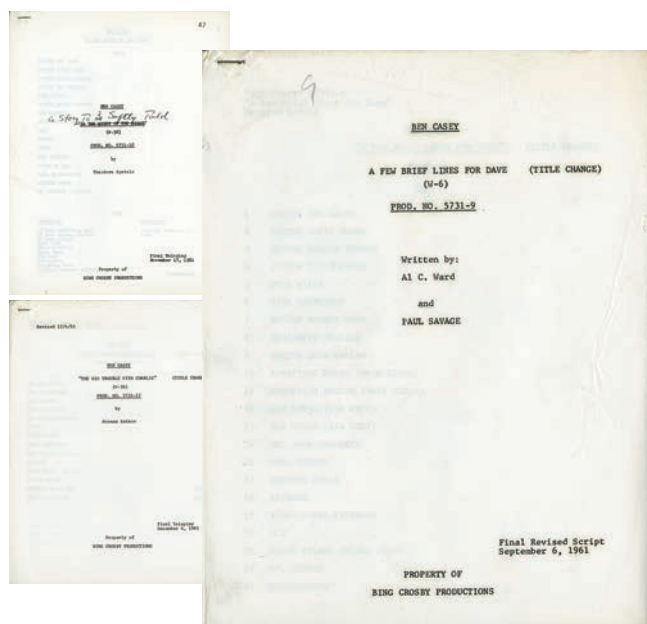




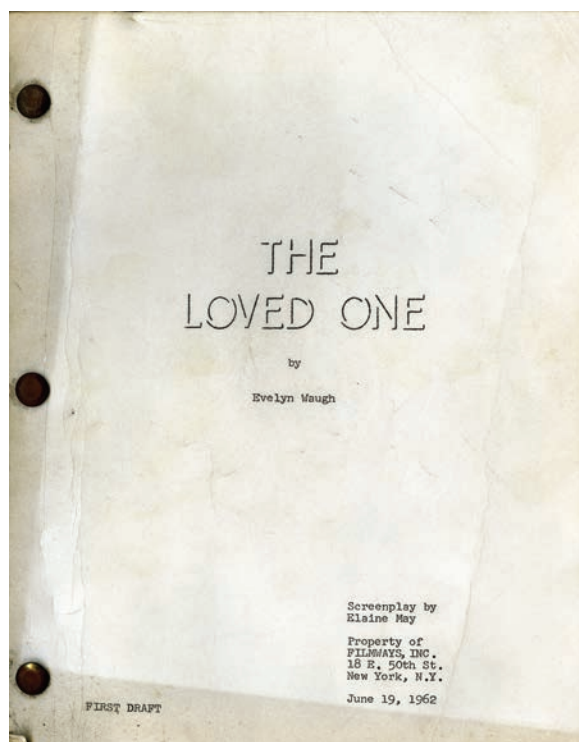
**301. THE YOUNG LIONS SCRIPT AND SHOT LIST.** (20<sup>th</sup> Century Fox, 1958) A blue folder of construction paper with copper brads binds this large script. The front cover is imprinted with "Final, The Young Lions May 23<sup>rd</sup>, 1957" and bears the 20<sup>th</sup> Century Fox Film Corporation logo. The name Jeff Selznick is written in blue pen in the upper right hand corner. The title page has been hand signed by the author Edward Anhalt and dated 1996. The script cover shows wear and the lower right hand corner is torn off approx. an inch. The multi-colored page content is in very good condition subject to production use. **\$300 – \$500**



**303. GEORGE PAL ATLANTIS: THE LOST CONTINENT SCRIPT.** (MGM, 1961) Original studio bound and printed file copy script dated, "6-7-60" wrapped in a labeled black bradded folder. *Atlantis: the Lost Continent* is a 1961 science fiction film, directed by Sci-Fi and Fantasy film producer George Pal and starring Anthony Hall aka: "Sal Ponti", about the destruction of Atlantis during the time of Ancient Greece. The cover and content of this script are Very fine and clean. **\$400 – \$600**

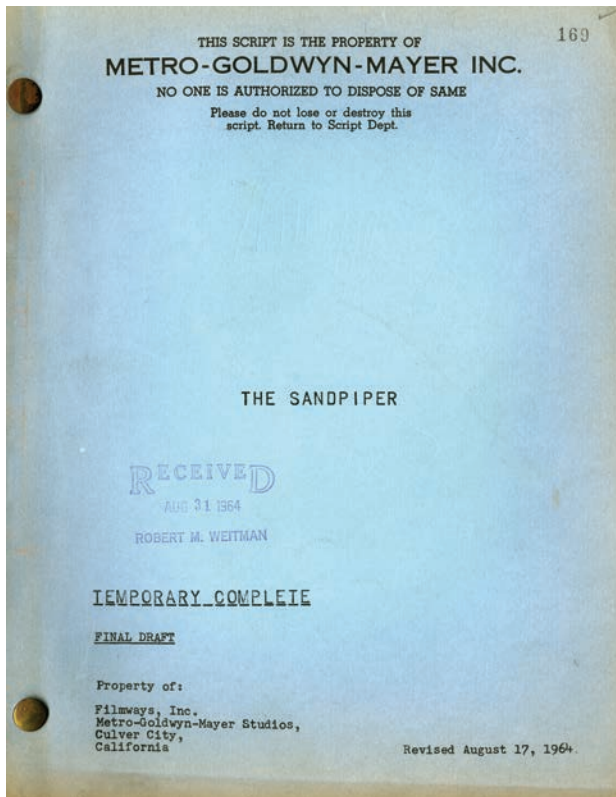


**302. BEN CASEY (70+) TV SERIES SCRIPTS.** (ABC, 1961) A collection of (70+) *Ben Casey* TV series scripts. This vintage gritty medical drama is credited with inspiring medical shows of today. It starred Vince Edwards as Dr. Ben Casey. These are production-used, studio printed scripts. Brad-bound. The collection spans the run of the show with a variety of episodes. All scripts are 3-hole punched paper with studio front page and typical production labeling with title, writers and date. In varying conditions, exhibiting age and production wear. Overall Good. **\$200 – \$300**

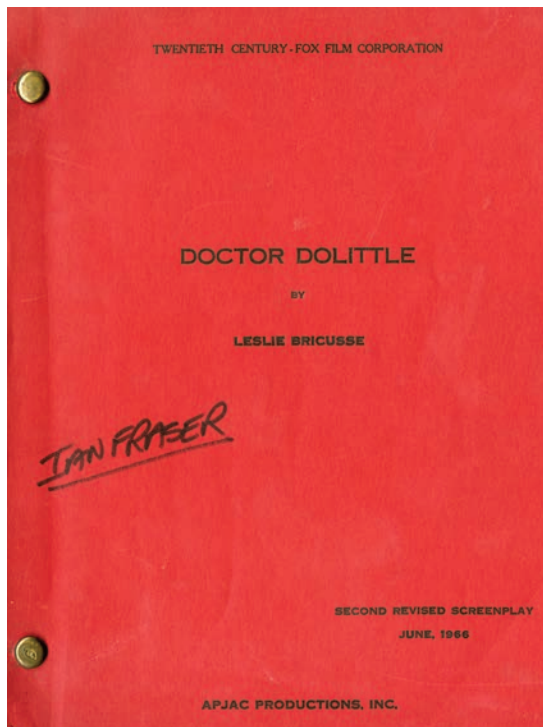


**304. THE LOVED ONE ORIGINAL FIRST DRAFT SCRIPT.** (MGM, 1965) Complete 170 pp First Draft script dated June 19, 1962. Screenplay by Elaine May. Original studio covers exhibit handling with irregular toning on left and lower edges on front; otherwise, Fine. **\$300 – \$500**

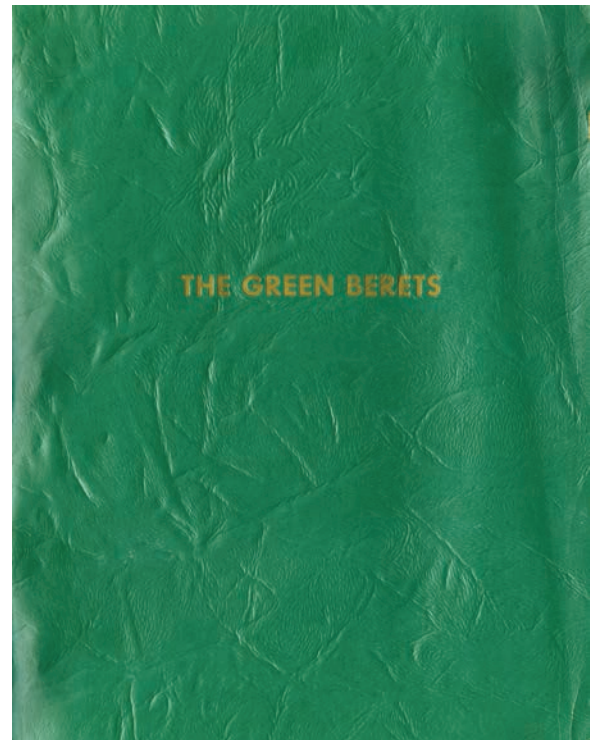




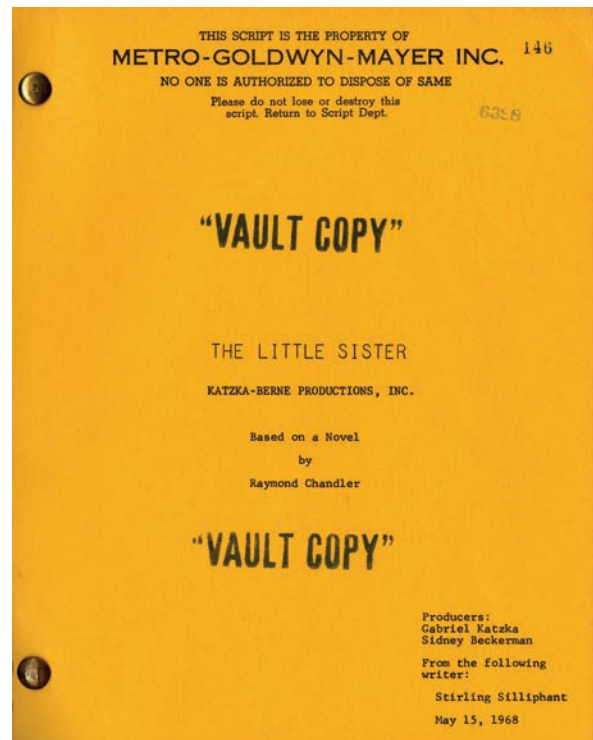
305. *THE SANDPIPER* ORIGINAL FINAL DRAFT SCRIPT. (MGM, 1965) (MGM, 1965) Complete 130 pp "Temporary Complete Final Draft" script "Revised August 17, 1964" with mint green revision pages dated to August 25. Rubber stamped on cover "Received Aug. 31 1964 Robert M. Weitman." Screenplay by Dalton Trumbo. Studio covers exhibit handling and toning on edges; otherwise, Fine. \$300 – \$500



306. *DOCTOR DOOLITTLE* ORIGINAL SECOND REVISED SCREENPLAY. (TCE, 1967) Complete Second Revised Screenplay dated June 1966 with blue revision pages to November 18. 154 pp plus 10 additional green revision pages for "Alternate Scene If Song 'Fabulous Places' Is Included On Page 112." Screenplay by Leslie Bricusse. With studio covers and marked in ink on the cover, "Ian Fraser" (vocal supervisor) on the film. Minor handling; otherwise, Fine. \$300 – \$500



307. *THE GREEN BERETS* ORIGINAL SCRIPT. (Warner Bros., 1968) Complete 155 pp screenplay dated May 15, 1967. Screenplay by James Lee Barrett. Slight warping on green production covers; otherwise, Fine. \$300 – \$500

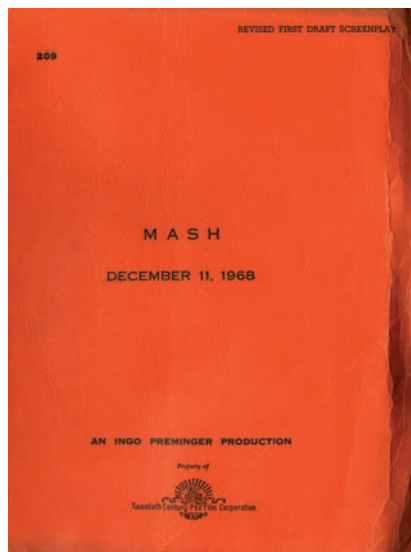


308. RAYMOND CHANDLER *THE LITTLE SISTER*, "MARLOWE" SCRIPT BY STIRLING SILLIPHANT. (MGM, 1968) Original studio bound and printed vault copy script dated, "May 15, 1968". This 128 pp script represents Stirling Silliphant's screen adaptation of one of Raymond Chandler's beloved "Marlowe" detective stories. The title *The Little Sister* would be changed to *Marlowe* upon release of the film. This file copy of this script is in Very Fine condition with no visible damage to the golden paper cover and very clean, blue and white interior pages. \$300 – \$500

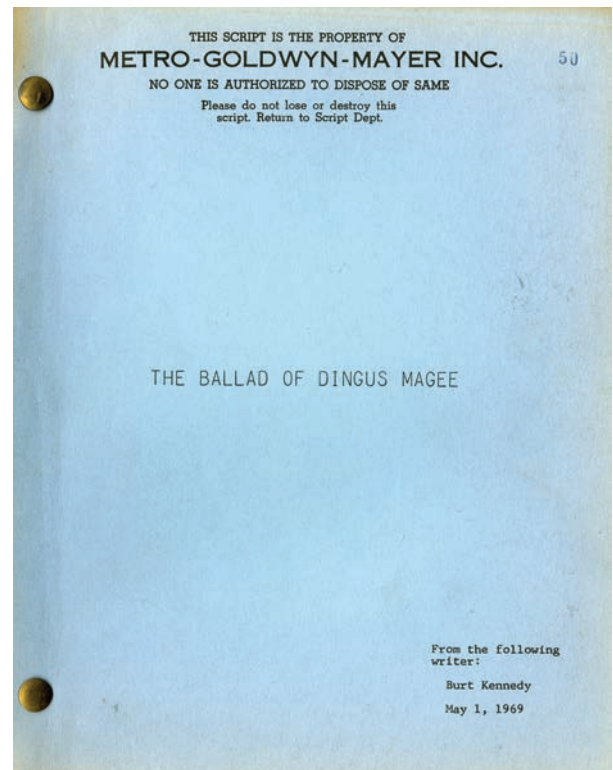




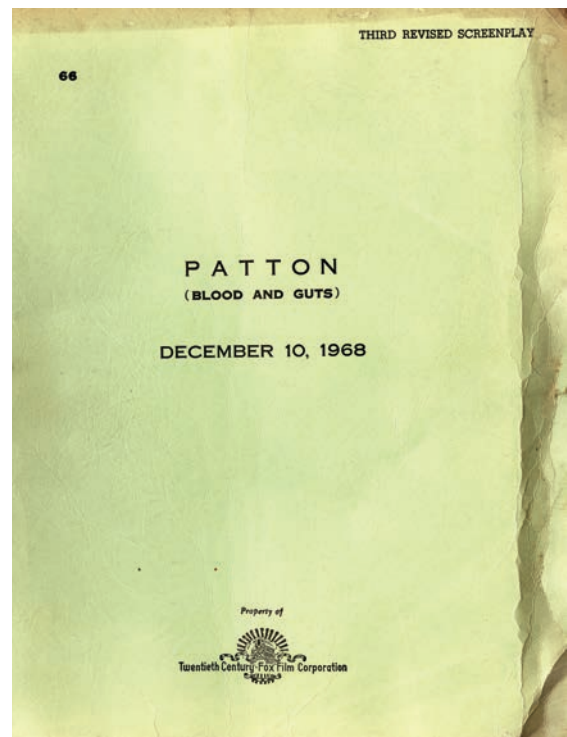
309. **COMPLETE SET OF DAVID WEISZ MGM AUCTION CATALOGS.** MGM Studios sold the entire contents of seven soundstages to auctioneer David Weisz who held an enormous auction in 1970. Items ranged from over 350,000 costumes to countless props and even tanks, ships and space capsules. Some of the more famous items included Dorothy's ruby slippers from the *Wizard of Oz* and the *Time Machine* from George Pal's beloved Sci-Fi film based on H.G. Wells classic story. What began as a practical attempt to clear out space at MGM, turned into a mythical auction that disbursed precious movie related objects and artifacts to historians and the general public, stoking great public interest in collecting Hollywood heritage. This is a complete set of five (5) auction catalogs including the primary auction catalog with color photo page section, and four additional inventory and lot booklets. **\$400 – \$600**



310. **M\*A\*S\*H ORIGINAL REVISED FIRST DRAFT SCRIPT.** (TCE, 1970) Complete 142 pp "Revised First Draft Screenplay" script dated December 11, 1968 with mint green pages. "MASH" on cover. Screenwriting credits to Ring Lardner Jr. From the novel by Richard Hooker and date printed on inside leaf. This is a vintage screenplay for the hit film adapted from the best selling novel, which went on to spawn one of TV's most beloved series. Orange studio cover exhibits handling and toning on edges. Right side edges on front and back cover crumpled; otherwise, content Fine. **\$300 – \$500**

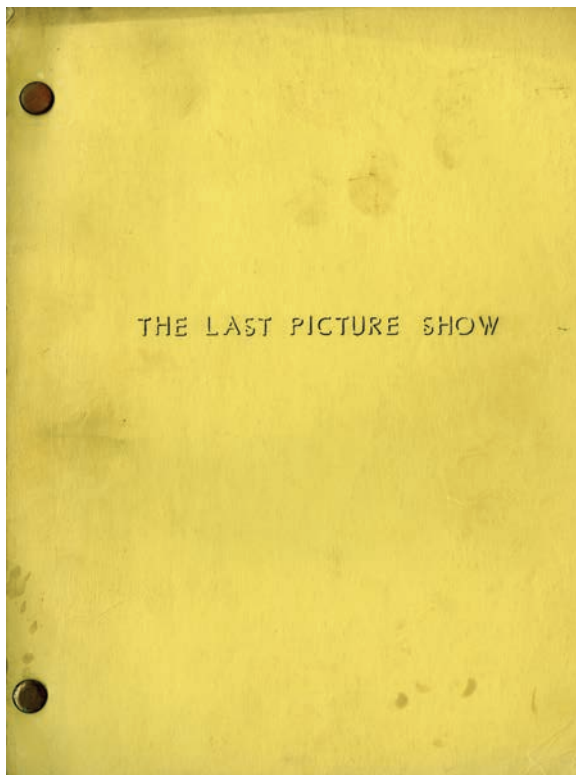


311. **THE BALLAD OF DINGUS MAGEE [RELEASED AS DIRTY DINGUS MAGEE] ORIGINAL SCRIPT.** (MGM, 1970) Complete 111 pp script dated May 1, 1969. Screenplay by Burt Kennedy. Studio covers exhibit minor handling and toning on edges; otherwise, Fine. **\$300 – \$500**

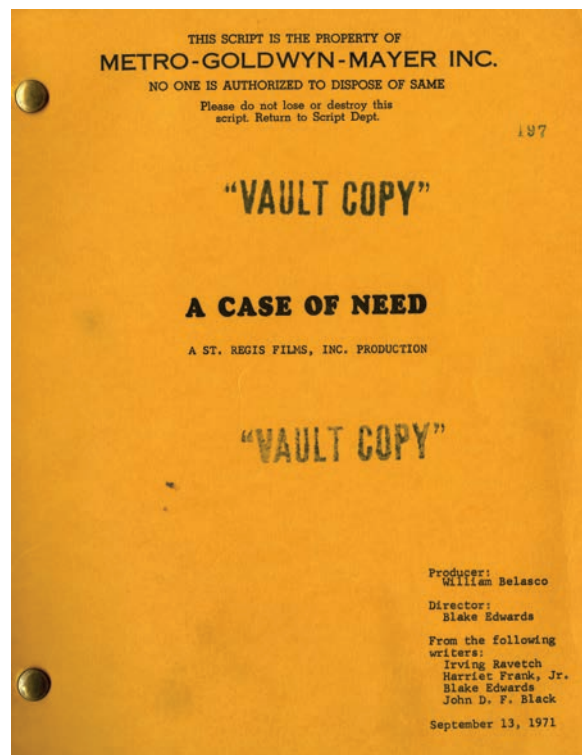


312. **PATTON (BLOOD AND GUTS) SCRIPT.** (TCE, 1970) Complete 155 pp "Third Revised Screenplay" script "Revised December 10, 1968" with mint green pages. "Patton (Blood and Guts)" on cover. Screenwriting credits to Francis Ford Coppola and Edmund H. North and date, printed on inside leaf. George C. Scott won (and refused) the Academy Award for "Best Actor" for his portrayal of the mythical General. Lime green studio cover exhibits handling and toning on edges. Right side edges on front and back cover crumpled; otherwise, content Fine. **\$300 – \$500**

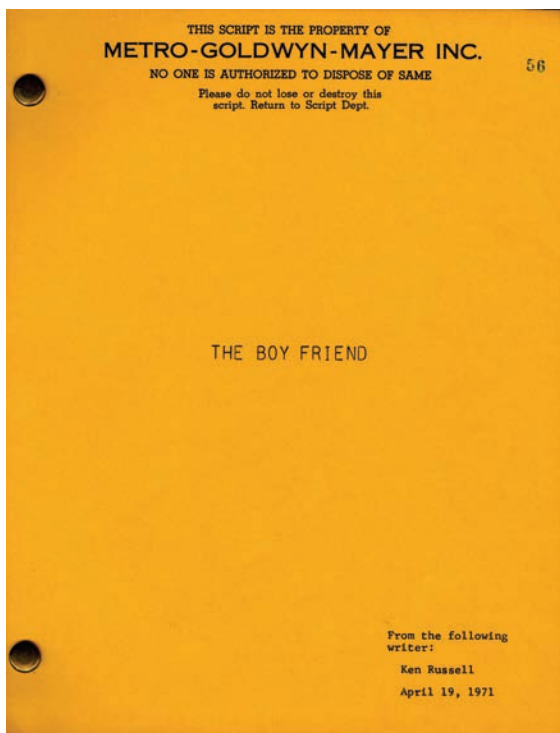




313. *THE LAST PICTURE SHOW* ORIGINAL REVISED FIRST DRAFT SCRIPT. (Columbia, 1971) Complete 118 pp Revised First Draft script dated July 24, 1970 with blue revision pages to August 10. Screenplay by Larry McMurty and Peter Bogdanovich. Yellow studio covers exhibit handling and minor toning and soiling; otherwise, Fine. **\$300 – \$500**



315. MICHAEL CRICHTON *THE CAREY TREATMENT* STUDIO SCRIPT. (MGM, 1972) Original studio printed and bound 115 pp file copy script dated, "September 13, 1971". James Coburn and Jennifer O'Neill star in this Blake Edwards directed Medical thriller. Adapted from the Michael Crichton novel "A Case Of Need". The studio bradded cover and pages are in Excellent condition. **\$300 – \$500**



314. *THE BOY FRIEND* FILE COPY SCRIPT WRITTEN BY KEN RUSSELL, STARRING TWIGGY. (MGM, 1971) Original studio bound and printed file copy script dated, "April 19, 1971". Director Ken Russell followed up his X-rated *The Devils* with his G-rated adaptation of a Broadway musical starring supermodel of the day, Twiggy. This complete MGM *The Boy Friend* script contains multi-colored revision pages and several front-end note copies by Russell. The cover and content of this script are Very Fine and clean. **\$300 – \$500**

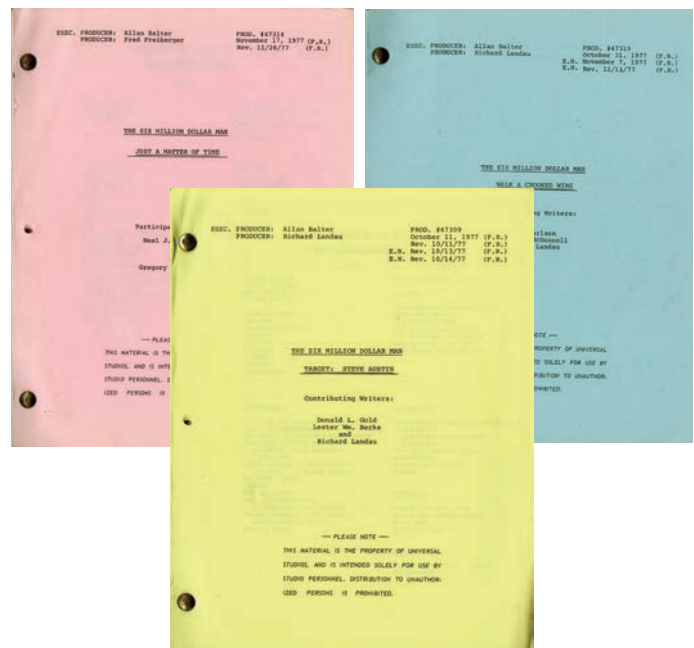


316. DISASTER MOVIE SCRIPT COLLECTION INCLUDING *AIRPORT*, *THE POSEIDON ADVENTURE*, *EARTHQUAKE*, *THE TOWERING INFERNO*, *THE HINDENBURG* . (1970-1975) The 70s was the era of the disaster film. The biggest stars vied to be in these pictures and audiences flocked to the cinema to watch all manner of Hollywood-destruction. Here's a vintage collection of the era's most popular fare including *Airport* ('70), *The Poseidon Adventure* ('72), *Earthquake* ('74), *The Towering Inferno* ('74), *The Hindenburg* ('75). In varying conditions, but all in Good to Excellent condition. **\$300 – \$500**

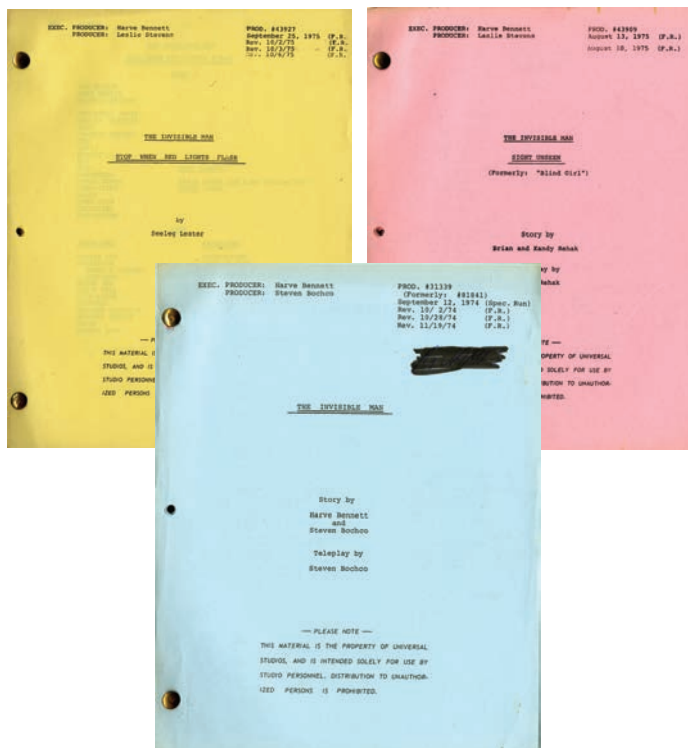




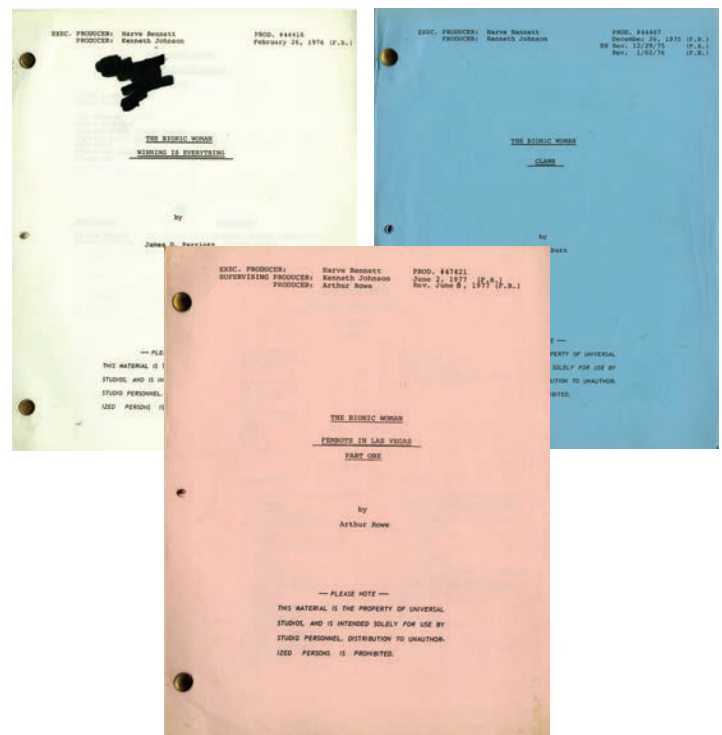
**317. *Planet of the Apes* TV SERIES SCRIPT COLLECTION.** (TCF TV, 1974) As a result of the enormous success of the *Planet of the Apes* movie series, the franchise moved to the small screen. Roddy McDowell continued his stint in simian makeup and original Apes novelist Pierre Boulle is credited with writing (18) episodes. This is a collection of (9) original scripts from that series. Scripts are all rain-bow-paged and studio brad-bound. Episodes include "The Gladiators, The Legacy, (2) Tomorrow's Tide, The Deception, The Interrogation, The Tyrant, The Cure" and "The Liberator." Scripts are in varying condition from Good to Excellent, with the exception of episode 2: "The Gladiators, which shows production wear and use and is marked "Jim U. Sound" and contains call sheets and shot list. **\$200 – \$300**



**319. *Six Million Dollar Man* (70+) SCRIPT COLLECTION.** (Universal TV, 1974-1978) A collection of (70+) *Six Million Dollar Man* TV series scripts. The series starred Lee Majors as the "bionic man". These are production-used, studio printed scripts. Multi-colored pages and brad-bound. The collection spans the entire run of the series with a variety of episodes dated from 1974-1978. The earliest episodes include "Lost Love, Straight on 'til Morning" and "The E.S.P. Spy". All scripts are printed on multi-colored 3-hole punched paper with studio front page and typical production labeling with title, writers and date. In varying condition, overall, Good. **\$300 – \$500**



**318. *The Invisible Man* TV SERIES SCRIPT COLLECTION.** (Universal TV, 1975-1976) David McCallum starred as "Dr. Daniel Weston" in this Harve Bennett produced and Steven Bochco written 70s TV series. This set of (8) studio printed and brad-bound scripts include the very first episode: "The Invisible Man" and "The Klave Resource". All scripts are in Good to Excellent condition. **\$200 – \$300**



**320. *Bionic Woman* (50+) SCRIPT COLLECTION.** (Universal TV, 1976-1978) A collection of (50+) *Bionic Woman* TV series scripts. The series starred Lindsay Wagner as the bionic woman. These are production-used, studio printed scripts. Multi-colored pages and brad-bound. The collection spans the entire run of the show with a variety of episodes dated from 1976-1978. All scripts are multi-colored 3-hole punched paper with studio front page and typical production labeling with title, writers and date. In varying conditions, overall Good. **\$200 – \$300**

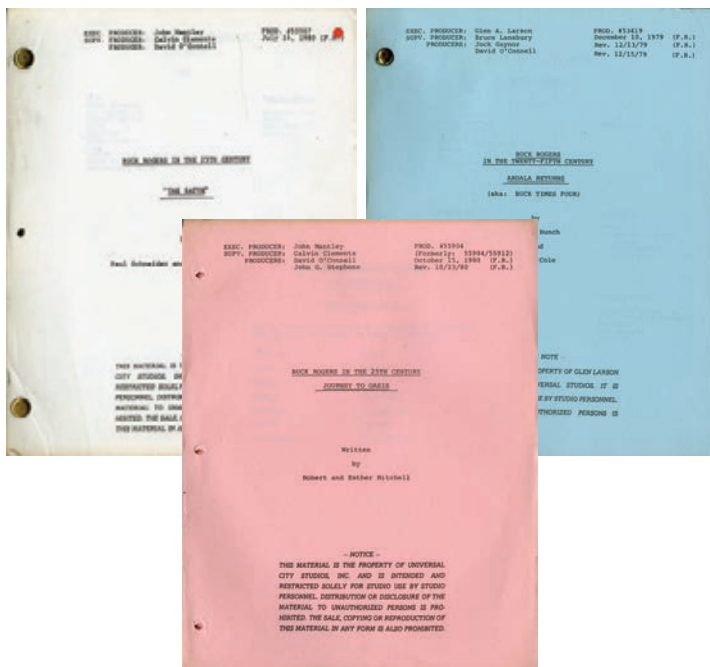




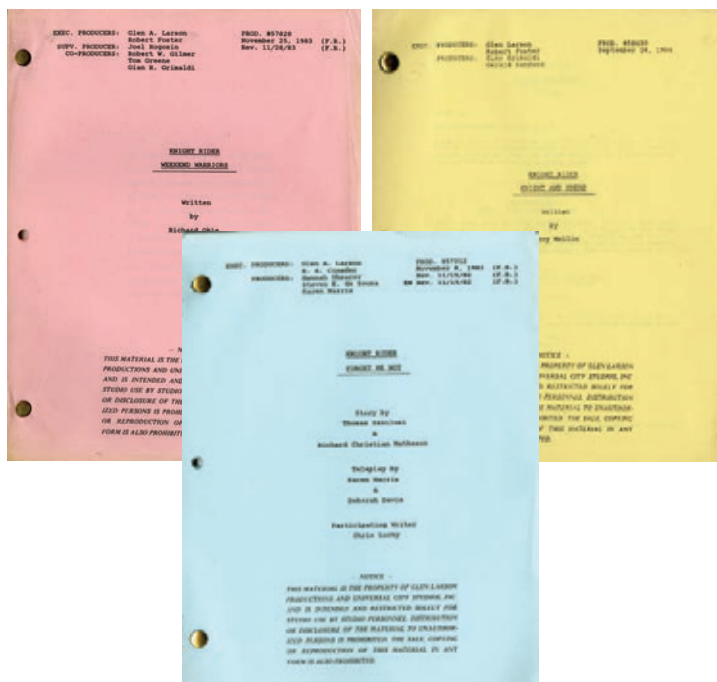
**321. QUARK TV SERIES SCRIPT COLLECTION.** (Columbia TV, 1977) A collection of (3) scripts from this short-lived parody of Sci-Fi TV shows created by writer Buck Henry. These studio covered, brad-bound scripts include the pilot script written by Buck Henry. Scripts are in Good to Excellent condition. **\$200 – \$300**



**323. QUINN MARTIN'S TALES OF THE UNEXPECTED AND NIGHTMARE TV SERIES SCRIPTS.** (ITV, 1977-1988) (4) *Quinn Martin's Tales of the Unexpected* and (4) *Nightmare* TV series scripts. *Tales* includes episode 2: "The Mask of Adonis". The scripts titled *Nightmare* include "The Final Chapter" and "The Texture of Evil". All scripts are studio printed, brad bound with color paper covers featuring title, date, writing credit and typical production information. All scripts are in Excellent condition. **\$200 – \$300**



**322. BUCK ROGERS IN THE 25<sup>TH</sup> CENTURY TV SERIES (20+) SCRIPT COLLECTION.** (NBC, 1979-1981) A collection of (20+) *Buck Rogers in the 25<sup>th</sup> Century* TV series scripts. The popular Sci-Fi series stars Gil Gerard as modern day astronaut who is awakened from suspended animation 500 years in his future. These are production-used, studio printed scripts. Multi-colored pages and brad-bound. The collection spans the entire run of the series with a variety of episodes dated from 1979-1981. All scripts are 3-hole punched paper with studio front page and typical production labeling with title, writers and date. In varying conditions, overall Good. **\$200 – \$300**



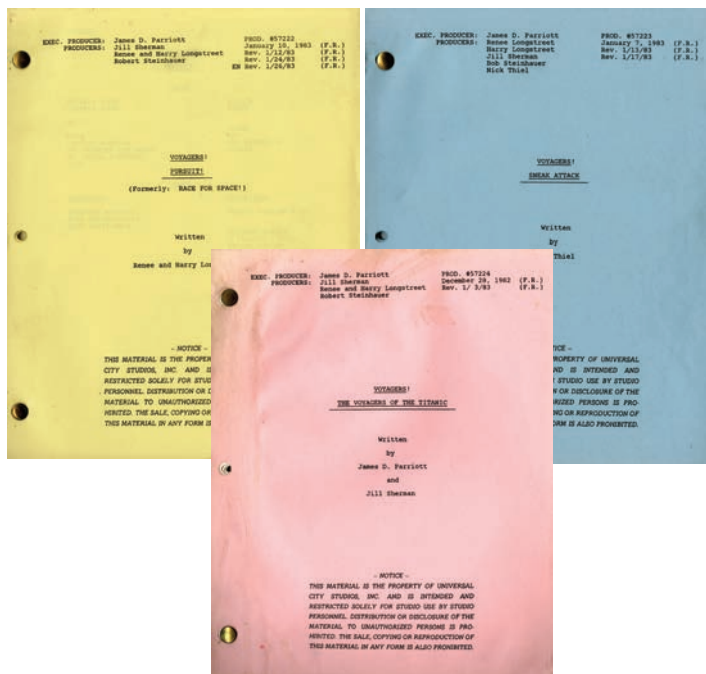
**324. KNIGHT RIDER (35+) SCRIPT COLLECTION.** (Universal TV, 1982-1986) A collection of (35+) original *Knight Rider* TV series scripts. The series starred international sensation David Hasselhoff as crime fighter "Michael Knight" and his talking super-car, K.I.T.T. Includes scripts ranging from 1982 to 1985. All scripts are brad-bound studio printed. Earliest episodes include "Blood Bay, Deadly Maneuvers, Hearts of Stone" and "Sammy's Stunt Show Spectacular". Scripts all show typical signs of age and use in production and are in varying condition, all Good to Excellent. **\$200 – \$300**



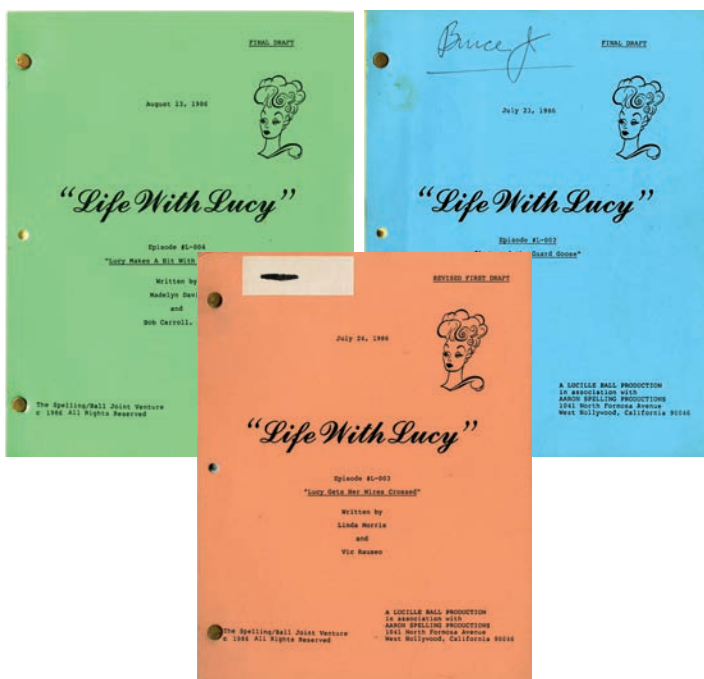
**325. THE DUKES OF HAZZARD TV SCRIPT COLLECTION.** (Warner Bros. TV, 1979-1985) A collection of (11) original *The Dukes of Hazzard* TV series scripts. Includes 1<sup>st</sup> season "Gold Fever" and a variety of other scripts to 1984. All scripts are brad-bound and in Warner Bros. studio covers with *The Dukes of Hazzard* printed on the front. Episodes include, "A Little Game of Pool", "Strange Visitor to Hazzard", "The Canterbury Crock", "Enos and Daisy's Wedding", "Cale Yarborough Comes to Hazzard", "Daisy's Shotgun Wedding", "Opening Night at the Boar's Nest", "When You Wish Upon a Hogg", "Happy Birthday General Lee" and "The Dukes in Hollywood". Scripts all show signs of use in production and are in varying condition, all Good to Excellent. **\$200 – \$300**



**327. "V" COLLECTION OF FIRST-SEASON TV SCRIPTS.** (Warner Bros. TV, 1984) This is a collection of (17) scripts from the cult classic Sci-Fi series *V*. When aliens land on Earth, some humans discover their sinister intentions and prepare for all out war. The collection includes Episodes 3, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19 and 20. Also includes a 220 pp. studio script that may have been a double episode or even a feature treatment. This large script comes in a black studio cover with a spray-painted V printed in red on the front. All other episode scripts are brad-bound in multi-color, Warner Bros. studio covers featuring a large V made up of a series of smaller Vs as well as episode numbers and title. The scripts are in varying condition from age and use but Good to Excellent. **\$200 – \$300**



**326. VOYAGERS TV SCRIPT COLLECTION.** (Universal TV, 1982-1983) This is a collection of (19) original scripts from the youth-oriented, time-travel TV series *Voyagers*. These production scripts are brad-bound, multi-color pages and with colored covers. In the series "Phineas Bogg" (Jon-Erik Hexum) travels across time to correct historical wrongs. Episodes include, "The Voyagers of the Titanic", "Sneak Attack" and "The Day The Rebs Took Lincoln". The collection also includes the first episode: "Voyagers" and many others. Scripts all show signs of use in production and are in varying condition. All Good to Excellent. **\$200 – \$300**



**328. LIFE WITH LUCY TV SCRIPT COLLECTION.** (Spelling, 1986) This is a collection of (8) *Life with Lucy* original scripts. *Life with Lucy* was a short-lived series that marked the return to TV of America's beloved comedienne Lucille Ball. Lucy played "Lucy Barker", a grandmother living with her daughter's family. This collection of brad-bound studio covered scripts includes episode 2: "Lucy Makes a hit with John Ritter" as well as episodes 4, 5, 7, 8, 9, 10 and a seemingly unproduced episode titled: "Love Among the Two by Fours". Scripts are multi-color pages and features the show logo, typical production info and a 60s-era caricature of Lucy in the upper right corner. Scripts in varying condition from age and production use, but all Good to Excellent. **\$200 – \$300**



### TITLE SEQUENCE CAMERA ARTWORK

Since the invention of the cinematograph in the 1890s, simple title cards were used to introduce and close silent film presentations in order to identify the film, studio and the production company involved as well as register copyright. In the early short films the first examples of title sequences were quite literally a series of title cards shown at the beginning of the film. With the advent of sound, the sequence was typically accompanied by a musical prelude. As cinema's title sequences grew longer to accommodate larger cast and crew, we begin to see the involvement of graphic design in generating strong graphics-led sequences such as those by Saul Bass and Maurice Binder. The following 39 lots, 329 – 366, represent some of the most recognizable camera artwork from Hollywood's Golden Age.



**329. *DESPERATE JOURNEY* BACKGROUND MAIN-TITLE CAMERA ART.** (Warner Bros. 1942) Opening title camera art for the Errol Flynn WWII suspense film, *Desperate Journey*, being an original 19 in. x 27 in. hand-painted background map on board, with reproduced title overlay to complete the display. Housed in black wood frame, ready for hanging.

**\$3,000 – \$5,000**



**331. *THE BIG STEAL* BACKGROUND MAIN-TITLE CAMERA ART.** (RKO, 1949) Opening title camera art for RKO's Film-noir *The Big Steal* starring Robert Mitchum and Jane Greer, being an original 10 in. x 13 in. hand-painted background with reproduced title overlay to complete the display. Housed in black wood frame, ready for hanging.

**\$800 – \$1,200**



**330. TWENTIETH CENTURY-FOX "PRESENTS IN CINEMASCOPE" MAIN TITLE CAMERA ART.** (1950's TCF) Opening title camera art for Cinemascope productions. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 8 in. x 21 in. with some paint flecking to yellow of letters. Background frame blow-up is a reproduction added to complete the display. **\$15,000 – \$20,000**



**332. TWENTIETH CENTURY-FOX MAIN TITLE CAMERA LOGO ART.** Opening title studio-logo camera art for ca. 1960's TCF productions. Logo is hand-painted tempera on die-cut cardstock, sandwiched to acetate, airbrushed with searchlights, over airbrushed glass background, all housed in black wood frame and mat, ready for display. Mat opening 18 ½ in. x 28 ¾ in., logo image measures 10 in. x 15 ½ in. (searchlight beams supersede mat). An original production piece created by Pacific Title for the industry. **\$40,000 – \$60,000**



# The End

*Produced and Released  
by*  
**Twentieth Century-Fox  
Film Corporation**

**333. TWENTIETH CENTURY-FOX "THE END" TITLE CAMERA ART .** End-title camera art for ca. 1950's TCF productions. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. An original production piece created by Pacific Title for the industry. Mat opening 14 in. x 20 in., image measures 10 in. x 13 ½ in. **\$6,000 – \$8,000**



# THE END

**A Universal-International Picture**

**334. UNIVERSAL-INTERNATIONAL "THE END" TITLE CAMERA ART.** End-title camera art for ca. 1960's Universal-International productions. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. An original production piece created by Pacific Title for the industry. Mat opening approx. 14 in. x 20 in., image measures 7 in. x 18 in. Background frame blow-up is a reproduction added to complete the display. **\$8,000 – \$12,000**



335. *PRINCE VALLANT* BACKGROUND MAIN-TITLE CAMERA ART BY RUSSELL ROBERTS. (TCF, 1954) Opening title camera art for the Robert Wagner historical epic, *Prince Valiant*, being an original 22 in. x 53 in. hand-painted gouache panorama on textured illustration board by illustrator Russell Roberts. Depicts (in Cinemascope format) the great hall of King Arthur's court, used as background behind transitioning opening-titles. Housed in a simple wooden frame as prepared by Pacific Title. \$3,000 – \$5,000

336. *RIVER OF NO RETURN* PACIFIC TITLE HAND-CARVED PRODUCTION SIGN. (TCF, 1954) Special custom opening-title camera art sculptural piece for the Marilyn Monroe/ Robert Mitchum western film, *The River of No Return*, being a hand-carved stained "barn-wood" title sign as main title for the film, created by Pacific Title. This exact example was not screen-shot, as production decided in favor of square-ended slabs for continuity. Measures 15 in. x 41 in., housed in deep shadow-box black lacquer wood frame, ready for display. \$3,000 – \$5,000



337. *THE SEARCHERS* BACKGROUND MAIN-TITLE CAMERA ART. (Warner Bros., 1956) *The Searchers* original background camera art for main-title opening credits. Gouache and airbrush on 21 in. x 34 in. illustration board. This artwork used behind the film's main title, as well as John Wayne's opening credit. Framed with reproduced title overlay to complete the display. Original production pieces created by Pacific Title for the industry. Housed in black wood frame, ready for hanging. \$10,000 – \$15,000

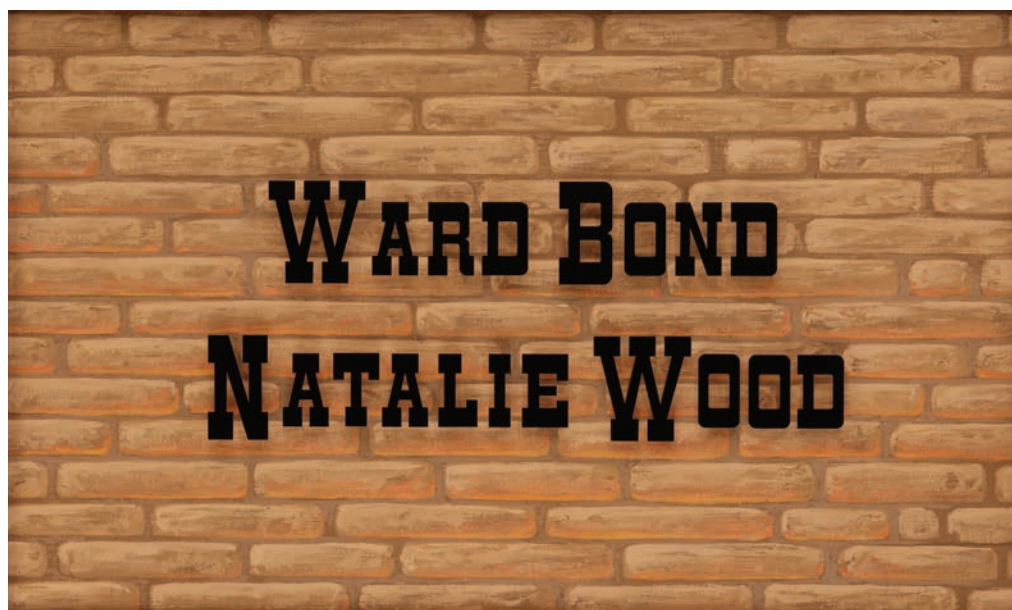




**338. THE SEARCHERS BACKGROUND CAMERA ART FOR JOHN FORD CREDIT.** *The Searchers* original background camera art for opening credits. Gouache and airbrush on 21 in. x 34 in. illustration board. This artwork was used behind the director's credit for John Ford. Framed with reproduced title overlay to complete the display. Original production pieces created by Pacific Title for the industry. Housed in black wood frame, ready for hanging. **\$6,000 – \$8,000**

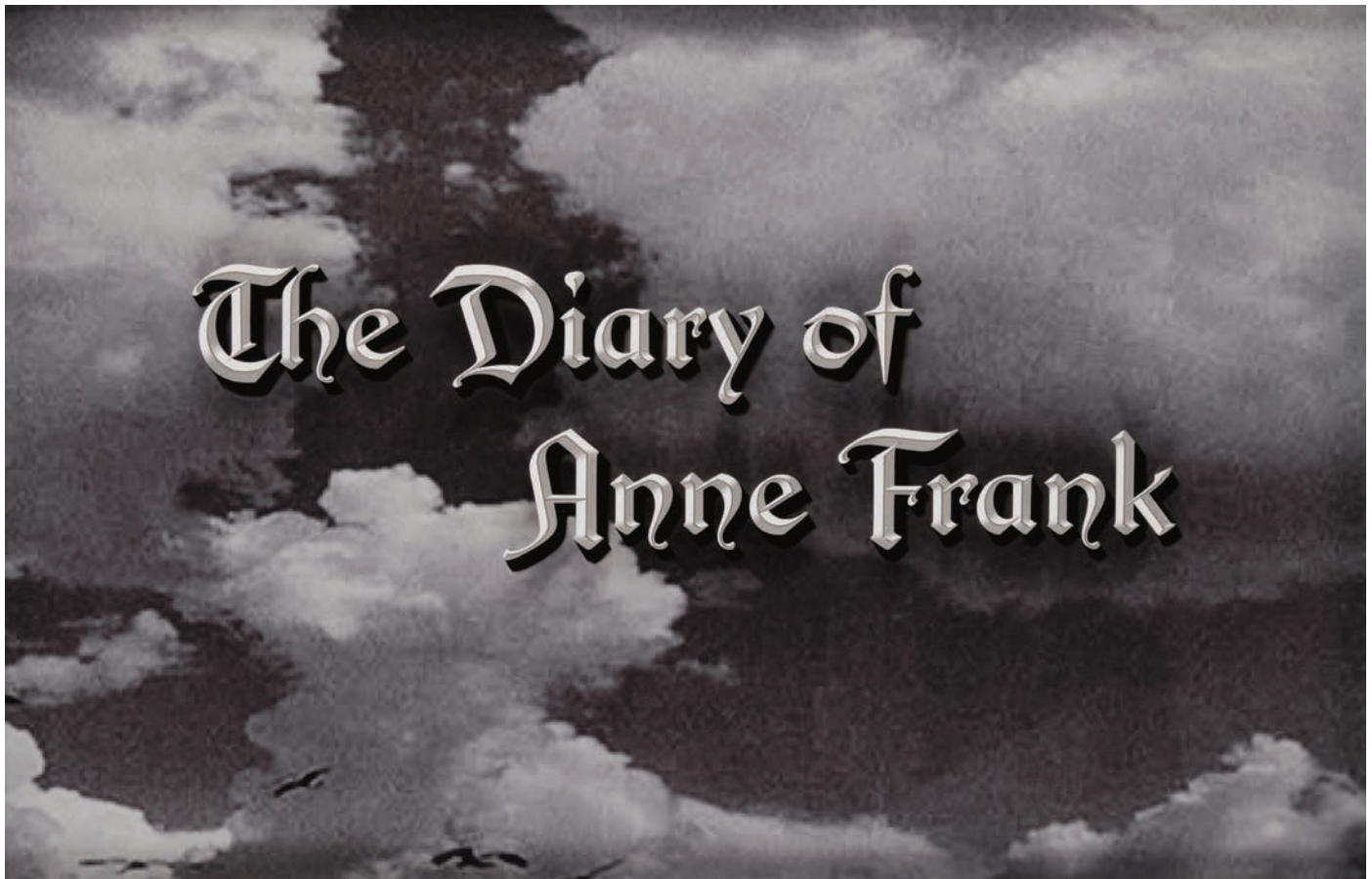


**339. THE SEARCHERS BACKGROUND CAMERA ART.** *The Searchers* original background camera art for opening credits. Gouache and airbrush on 21 in. x 34 in. illustration board. This artwork was used behind the credit for Max Steiner, but for display purposes, a reproduced title overlay featuring John Wayne's credit was chosen to complete the display. Original production pieces created by Pacific Title for the industry. Housed in black wood frame, ready for hanging. **\$2,000 – \$3,000**



**340. THE SEARCHERS BACKGROUND CAMERA ART FOR NATALIE WOOD AND WARD BOND CREDITS.** *The Searchers* original background camera art for opening credits. Gouache and airbrush on 21 in. x 34 in. illustration board used behind the credits for Ward Bond and Natalie Wood. Framed with reproduced title overlay to complete the display. Original production pieces created by Pacific Title for the industry. Housed in black wood frame, ready for hanging. **\$4,000 – \$6,000**





**341. *THE DIARY OF ANNE FRANK* MAIN TITLE LOGO CAMERA ART.** (TCE 1959) Opening main-title camera art for *The Diary of Anne Frank* (believed to be the only surviving piece of title-art for this historically important film). Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 6 ½ in. x 21 in. Background frame blow-up is a reproduction added to complete the display. **\$12,000 – \$15,000**



**342. *4 FOR TEXAS* TITLE CAMERA ART FOR DEAN MARTIN CREDIT.** (Warner Bros., 1963) *4 for Texas* opening title camera art for Dean Martin's credit, special gold and black enamel on glass with impasto and intaglio effect. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 17 in. x 27 in., image measures 7 ½ in. x 12 in. Housed in a black wood frame, ready for hanging. **\$2,000 – \$3,000**

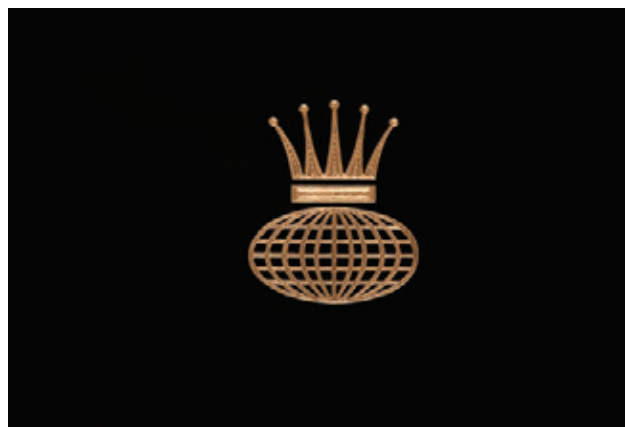


**343. *4 FOR TEXAS* TITLE CAMERA ART FOR URSULA ANDRESS CREDIT.** (Warner Bros., 1963) *4 for Texas* opening title camera art for Ursula Andress's credit, special gold and black enamel on glass with impasto and intaglio effect. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 17 in. x 27 in., image measures 7 ½ in. x 13 ½ in. Housed in a black wood frame, ready for hanging. **\$2,000 – \$3,000**





**344. THE PINK PANTHER** OPENING SEQUENCE CAMERA ART. (Mirisch G-E Productions, 1963) Opening title camera art for the United Artists production *The Pink Panther* being the “Once Upon a Time...” introduction to opening action. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening approx.. 18 in. x 28 in., image measures 6 in. x 20 in. **\$3,000 – \$5,000**



**345. CROWN INTERNATIONAL TITLE LOGO CAMERA ART.** (Crown-International Productions, ca. 1960's) Opening title studio-logo camera art hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Mat opening 13 ½ in. x 24 in., logo image measures 6 ½ in. x 5 ½ in. An original production piece created by Pacific Title for the industry. **\$2,000 – \$3,000**



**346. EMBASSY PICTURES “THE END”** TITLE CAMERA ART. (Embassy Pictures, ca. 1960's) End-title camera art hand-painted enamel on glass, housed in black wood frame and mat, ready for display. An original production piece created by Pacific Title for the industry. Mat opening 17 in. x 27 in., image measures 5 ¾ in. x 17 ½ in. **\$4,000 – \$6,000**



**347. TECHNICOLOR/FILMED IN PANAVISION** TITLE CAMERA ART FOR *CAMELOT*. (Warner Bros., 1967) Opening title camera art for *Camelot* technical credits. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. An original production piece created by Pacific Title for the industry. Mat opening 15 ½ in. x 26 in., image measures 7 in. x 11 ½ in. **\$6,000 – \$8,000**



348. **AUDREY HEPBURN NAME-CREDIT CAMERA ART FOR *WAIT UNTIL DARK*.** (WARNER BROS, 1967) Opening title camera art for Audrey Hepburn's screen credit in *Wait Until Dark*. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. An original production piece created by Pacific Title for the industry. Mat opening 15 ½ in. x 26 in., image measures 7 in. x 11 ½ in. Background frame blow-up is a reproduction added to complete the display. **\$6,000 – \$8,000**



349. **THE SOUND OF MUSIC "SALZBURG, AUSTRIA" TITLE CAMERA ART.** (TCF, 1965) Opening title camera art for *The Sound of Music*, being the final opening title which opens up the film action: "Salzburg, Austria, in the last Golden Days of the Thirties". Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 6 in. x 15 in. **\$6,000 – \$8,000**





350. *THE SOUND OF MUSIC* "A ROBERT WISE PRODUCTION" TITLE CREDIT CAMERA ART. (TCF, 1965) Opening title camera art for *The Sound of Music* for "A Robert Wise Production". Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 3 in. x 20 in. \$4,000 – \$6,000



351. *THE SOUND OF MUSIC* "OF RODGERS AND HAMMERSTEIN'S" TITLE CREDIT CAMERA ART. (TCF, 1965) Opening title camera art for *The Sound of Music* being one of several Rodgers and Hammerstein credits. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 3 in. x 20 in. \$8,000 – \$12,000



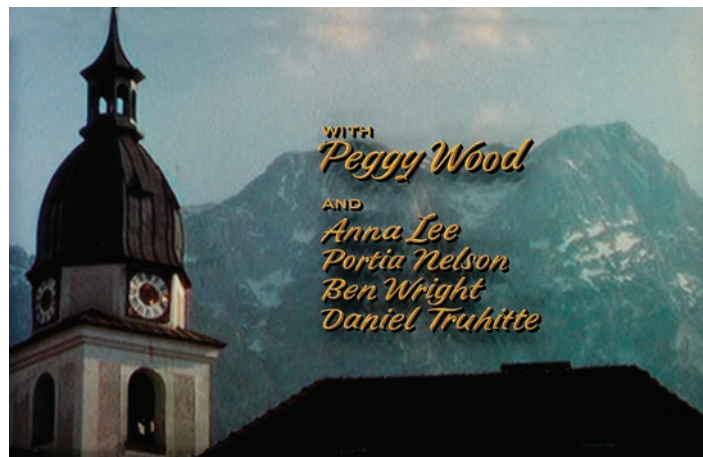
352. *THE SOUND OF MUSIC* JULIE ANDREWS & CHRISTOPHER PLUMMER LEAD-CREDIT CAMERA ART. (TCF, 1965) Opening title camera art for *The Sound of Music* for the two lead starring roles. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 7 ½ in. x 20 in. \$8,000 – \$12,000





**353. THE SOUND OF MUSIC MAIN-TITLE LOGO CAMERA ART.** (TCE; 1965) Opening main-title camera art for *The Sound of Music*. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 5 in. x 18 in. **\$15,000 – \$20,000**





354. *THE SOUND OF MUSIC* PAIR OF CAST CREDITS CAMERA ART, "CO-STARRING RICHARD HAYDN" & "WITH PEGGY WOOD". (TCF, 1965) Pair of opening title camera art for *The Sound of Music*, one "Co-Starring Richard Haydn", the other "With Peggy Wood". Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-ups are reproductions added to complete the display. Original production pieces created by Pacific Title for the industry. Mat openings 18 in. x 28 in., images measure approx. 3 in. x 12 in. and 8 in. x 9 in. \$4,000 – \$6,000



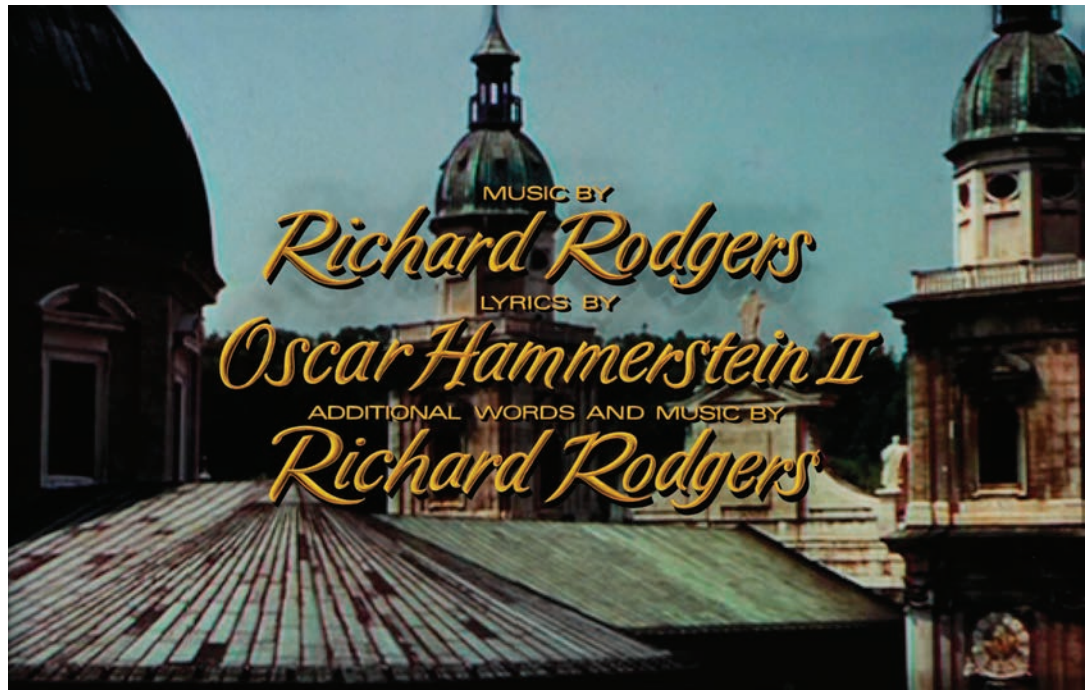
355. *THE SOUND OF MUSIC* PAIR OF CAST CREDITS CAMERA ART, "THE CHILDREN" & "NORMA VARDEN- DORIS LLOYD". (TCF, 1965) Pair of opening title camera art for *The Sound of Music*, one crediting "The Children", the other listing "Norma Varden" through "Doris Lloyd". Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-ups are reproductions added to complete the display. Original production pieces created by Pacific Title for the industry. Mat openings 18 in. x 28 in., images measure approx. 8 in. x 10 ½ in. \$6,000 – \$8,000



356. *THE SOUND OF MUSIC* ELEANOR PARKER CAST CREDIT CAMERA ART. (TCF, 1965) Opening title camera art for *The Sound of Music* crediting Eleanor Parker. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 4 in. x 12 ½ in. \$4,000 – \$6,000



357. *THE SOUND OF MUSIC* "RICHARD RODGERS & HAMMERSTEIN" TITLE CREDIT CAMERA ART. (TCF, 1965) Opening title camera art for TCF production *The Sound of Music* crediting Rodgers and Hammerstein. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 8 in. x 17 in. \$6,000 – \$8,000



358. *THE SOUND OF MUSIC* TRIO OF PRODUCTION-CREDITS CAMERA ART INCLUDING MUSIC SUPERVISION. (TCF, 1965) Trio of opening title camera art for TCF production *The Sound of Music*: "Music Supervised, Arranged, and Conducted by Irwin Kostal", "Second Unit Supervision Maurice Zuberano", and "Associate Producer Saul Chaplin". Hand-painted enamel on glass, housed in black lacquer wood frame and mat, ready for display. Background frame blow-ups are reproductions added to complete the display. Original production pieces created by Pacific Title for the industry. Mat openings 18 in. x 28 in., images range from approx. 3 in. x 11 in. to 6 in. x 18 in. \$3,000 – \$5,000

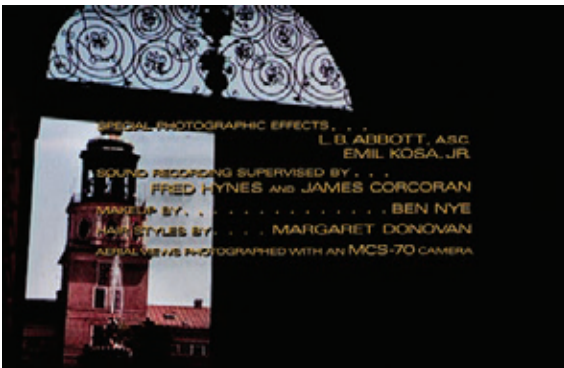
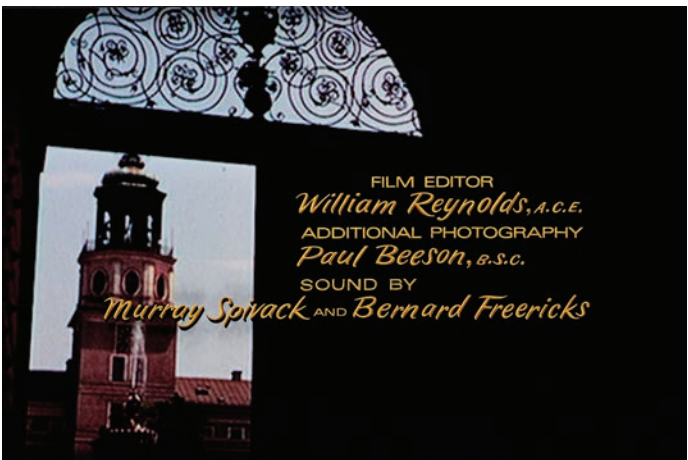


359. *THE SOUND OF MUSIC* PAIR OF PRODUCTION-CREDITS CAMERA ART, DIRECTOR PHOTOGRAPHY AND PRODUCTION DESIGNER. (TCF, 1965) Pair of opening title camera art for TCF production *The Sound of Music*, crediting Director of Photography Ted McCord and Production Designer Boris Leven. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-ups are reproductions added to complete the display. Original production pieces created by Pacific Title for the industry. Mat openings 18 in. x 28 in., images measure 2 ½ in. x 11 in. \$4,000 – \$6,000





360. *THE SOUND OF MUSIC* PAIR OF PRODUCTION-CREDITS CAMERA ART, COSTUMES AND CHOREOGRAPHY. (TCF, 1965) Pair of opening title camera art for *The Sound of Music* detailing production credits for costumes, puppeteers and choreography. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-ups are reproductions added to complete the display. Original production pieces created by Pacific Title for the industry. Mat openings 18 in. x 28 in., images measure 6 ½ in. x 18 in. and 2 ½ in. x 19 in. **\$4,000 – \$6,000**



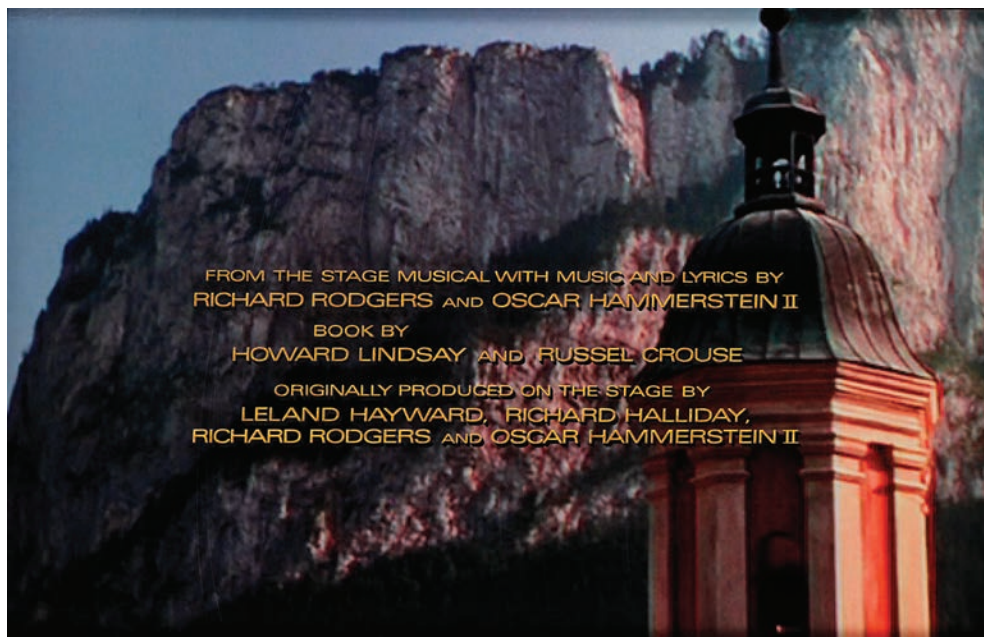
361. *THE SOUND OF MUSIC* TRIO OF PRODUCTION-CREDITS CAMERA ART INCLUDING FILM EDITOR. (TCF, 1965) Trio of opening title camera art for *The Sound of Music*, detailing production credits for Film Editor William Reynolds, Unit Production Manager Saul Wurtzel, and Special Photographic Effects L.B. Abbott. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-ups are reproductions added to complete the display. Original production pieces created by Pacific Title for the industry. Mat openings 18 in. x 28 in., images range from approx. 5 in. x 18 in. to 6 in. x 20 in. **\$6,000 – \$8,000**



362. *THE SOUND OF MUSIC* “PRODUCED IN TODD-AO” TITLE CREDIT CAMERA ART. (TCF, 1965) Opening title camera art for *The Sound of Music* for Todd-AO technical credit. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 5 in. x 16 in. **\$4,000 – \$6,000**



363. *THE SOUND OF MUSIC* "FROM THE STAGE MUSICAL WITH..." TITLE CREDIT CAMERA ART. (TCF, 1965) Opening title camera art for *The Sound of Music* crediting Rodgers and Hammerstein's source stage musical. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 5 in. x 17 in. **\$4,000 – \$6,000**



364. *THE SOUND OF MUSIC* "SCREENPLAY BY ERNEST LEHMAN" TITLE CREDIT CAMERA ART. (TCF, 1965) Opening title camera art for *The Sound of Music* for "Screenplay by Ernest Lehman". Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 3 ½ in. x 13 in. **\$3,000 – \$5,000**



365. *THE SOUND OF MUSIC* "DIRECTED BY ROBERT WISE" TITLE CREDIT CAMERA ART. (TCF, 1965) Opening title camera art for *The Sound of Music* for director's credit to Robert Wise. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 3 ½ in. x 10 ½ in. **\$4,000 – \$6,000**







366. *THE SOUND OF MUSIC* CAST CREDITS CAMERA ART, MARIA THROUGH BRIGITTA. (TCF, 1965) Closing title camera art for *The Sound of Music*, listing "Maria" through "Brigitta". Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 8 in. x 18 in. **\$4,000 – \$6,000**



367. *THE SOUND OF MUSIC* CAST CREDITS CAMERA ART, MARTA THROUGH BARONESS. (TCF, 1965) Closing title camera art for *The Sound of Music*, listing "Marta" through "Baroness". Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 8 in. x 18 in. **\$4,000 – \$6,000**



368. *THE SOUND OF MUSIC* "THE END" TITLE CAMERA ART. (TCF, 1965) Closing end-title camera art for *The Sound of Music*. Hand-painted enamel on glass, housed in black wood frame and mat, ready for display. Background frame blow-up is a reproduction added to complete the display. An original production piece created by Pacific Title for the industry. Mat opening 18 in. x 28 in., image measures 6 ½ in. x 17 in. **\$6,000 – \$8,000**

# THE RIFLEMAN

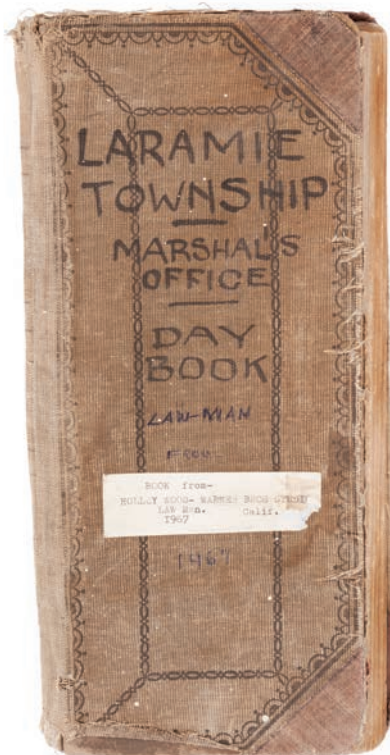


**369. CHUCK CONNORS HERO "LUCAS MCCAIN" MODIFIED 44-40 WINCHESTER RIFLE FROM *THE RIFLEMAN*.** (ABC-TV 1958-1963) *The Rifleman* states that "Lucas McCain" (Chuck Connors) can fire a round with his specially modified Winchester rifle in three-tenths of a second! This is a beautiful, screen-used custom modified 44-40 Winchester model 1892, saddle ring carbine (serial number 497689) manufactured in 1909. It features the iconic oversized action lever featuring an ingenious setscrew, which would depress the trigger when the action is closed, enabling Connors' trademark rapid-fire shooting style. This iconic rifle comes with a letter of authenticity from Chuck Connors' son Jeff Connors stating (in part): "The gun was originally owned by my father, actor Chuck Connors, star of *The Rifleman* (1958-1963). In July 1979 while I was recuperating from a gunshot wound at my father's ranch in Bear Valley Springs in Tehachapi, California, he presented me with this rifle and told me, 'Son, it's one of the Winchesters I used in *The Rifleman*.' Of the five modified rifles used on the show, one was an El Tigre made in Spain, which was given to Sammy Davis, Jr., who appeared on the show twice. The remaining four rifles were Winchesters. One was given to renowned golfer Arnold Palmer and another was sold at auction in San Francisco in 1999." The rifle is also accompanied with a letter signed by Arthur Gardner of Levy-Gardner-Laven Productions who produced *The Rifleman*, attesting that this gun was one of the originals used in the series. The breech block has been re-blued yet the rifle has overall wear and the rear stock exhibits an old repair where Connors spin-cocked the rifle and dropped it, splitting the wood. Overall in Very Good operational condition with proper quick-fire action. One of the most iconic weapons from a Hollywood Western any collector could hope to obtain. Shipping arrangements via federal firearms licensed dealer will apply. **\$40,000 - \$60,000**





**370. CHUCK CONNORS SCREEN-WORN "LUCAS MCCAIN" *THE RIFLEMAN* SHIRT.** (ABC-TV, 1958-1963) Chuck Connors "Lucas McCain" screen-used tan corduroy western shirt from *The Rifleman*. Connors commonly wore this style of shirt in the popular western series. Wide-corded shirt with zippered front closure concealed with extra shirt flap, button hooks and including accessory cosmetic buttons and cloth loops for period look. The shirt is fitted with an under-strap attached to hold the shirt in the waistband of pants. Bearing various production markings and the Western Costume tag with Chuck Connors' name printed. From the collection of Chuck Connors' son Jeff Connors. In Excellent condition. **\$2,000 - \$3,000**



*Jake Fallon  
Age 45  
Occupation:  
Bounty Hunter  
Remarks:*

*"Kate Wilson  
Age- according  
to Kate - 25  
Occupation:  
Saloon Proprietress  
Remarks:*



**371. *LAWMAN* SCREEN-USED WESTERN LOG-BOOK .** (Warner Bros TV, 1958-1962) 12 ½ in. x 5 ½ in. cloth-bound book from the Western TV series *Lawman*. John Russell plays "Marshal Dan Troop" of Laramie, Wyoming with his deputy "Johnny McKay" (Peter Brown), an orphan Marshal Troop took under his wing. This weathered, old-West prop is a log book with cloth pattern cover hand lettered with, "Laramie Township Marshal's Office Day Book." Previous owner has added, in ball pen, "*Law-Man from 1967*" and affixed a typed tag reading, "*Book from Holley Wood (sic) - Warner Bros Studios Law Man. Calif. 1967*". On the inside front cover is affixed a WB Studios day-pass (3-10-67) made out to visitor Herb Mosher to see Sonny Golden. Contents of the book are many fountain pen written filler entries like, "*Jake Fallon Age 45 Occupation Bounty Hunter*" and "*Kate Wilson Age- according to Kate - 25 Occupation Saloon Proprietress*". The book exhibits studio distressing as well as real age and handling wear. Some water damage to the inside covers and page edges - all adding to the old time feel of the object. **\$400 - \$600**





**372. MICHAEL LANDON "LITTLE JOE CARTWRIGHT" ORIGINAL LIVE-FIRING COLT SINGLE-ACTION ARMY .38 SPECIAL REVOLVER FROM *BONANZA*.** (NBC-TV, 1959-1973) Gun used by actor Michael Landon as "Joe Cartwright" on the long-running classic western family drama. The Colt single action .38 special revolver was used by the late star throughout the series. According to the Colt's P.T.F.A. Manufacturing Company, their serial number 4131SA marked below the barrel of the revolver, indicates that the piece was made in 1956. Originally from the property of the family of Michael Landon and accompanied by a signed letter by Mrs. Lynn Landon, which states in part, "...was used by Michael Landon throughout his appearance in *Bonanza*, both on the series and for personal appearances as well. Shipping arrangements via a federal firearms licensed dealer will apply. **\$12,000 - \$15,000**



**373. PATRICK MCGEOHAN'S SCREEN-WORN OVERCOAT FROM *ANGER MAN* AND *THE PRISONER*.** (ITC, 1960 - 1962) This salt and pepper, woven lamb's wool, knee-length overcoat was worn by actor Patrick McGeehan in both the classic British TV series *Danger Man* (also known as *Secret Agent* in the USA version) and the cult favorite *The Prisoner*, episode: "A, B & C". *Danger Man* starred McGeehan as secret agent "John Drake". The actor halted the show in its fourth season as he was worried about the story becoming predictable, plus he was already developing a vision of his next show; *The Prisoner* which he went on to create and star in as the character "No.6". In the first episode of *The Prisoner*, McGeehan's character, fed up with his top-secret job, resigns his post. Once home, he's mysteriously gassed unconscious. Some time later, he awakens in "The Village", A surreal community where all the residents are prisoners, identified only by a number. The rest of the series pits McGeehan's considerable wits and desire to be a "free man" and not just a number, against an ever-changing slew of administrators and their sinister, unseen bosses. McGeehan always bests his captors but never manages to escape The Village. The coat is in excellent condition with "Aquascutum, Regent Street London" maker's label intact. This costume was originally acquired from McGeehan's close friend and personal dresser. **\$4,000 - \$6,000**



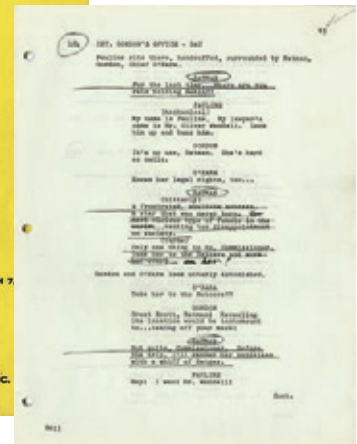
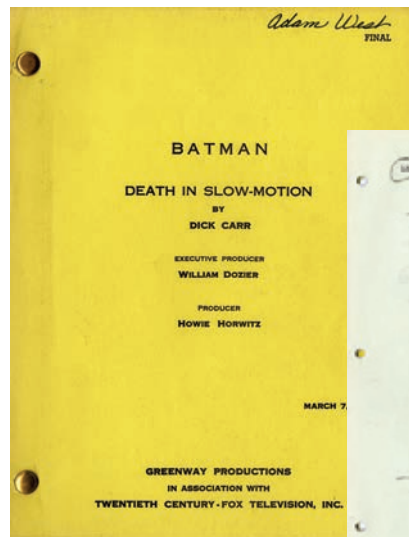




**374. GOWN WORN BY DAWN WELLS AS "MARY ANN" FROM GILLIGAN'S ISLAND.** (CBS-TV, 1964-67) This custom-tailored peach gown is extensively sequined and beaded on the bust and shoulder straps, and has an internal CBS cleaning tag. Worn by Dawn Wells in the third-season episode "The Second Ginger Grant", during which Mary Ann falls and hits her head, then awakens to think that she's Ginger! Of course, hilarity ensues when the Professor comes up with a solution – hypnotize Mary Ann and convince her that she really is Mary Ann and not Ginger. However, Gilligan inadvertently watches this whole scene, becomes hypnotized himself, and then believes he's Mary Ann! A memorable episode, and a wonderful costume piece that plays a very prominent part. Comes directly from Ms. Wells' personal collection, and is accompanied with her signed letter of authenticity. **\$6,000 – \$8,000**



**375. MAN FROM U.N.C.L.E. SEASON 1 GADGET: THE PHASTRON METER.** (MGM TV, 1964-1968) One of the earliest gadgets to ever appear on the TV series, *The Man from U.N.C.L.E.*, is this rare, still functioning Season 1 gadget used by "Napoleon Solo" (Robert Vaughn) to track a rogue scientist in Episode 5: "The Deadly Games Affair," and again by "Illya Kuryakin" (David McCallum) doing surveillance in episode 22: "The See-Paris-And-Die Affair." Few working props ever surface from this classic "Spy-Fi" TV series. The metal reads, "The Maxwell Smith Company," which connects it directly to "Dr. Maxwell Smith", owner of legendary science fiction prop house, Vectrex Corp., which not only created some of the *Man from U.N.C.L.E.*'s earliest gadgets, but also supplied the blinking light computers seen in U.N.C.L.E. Headquarters. Since the item remained in rental rotation until the prop house's demise in the 1980's, the item may have appeared in countless other TV and film productions throughout its lifetime. This piece is presented in a custom display case that measures 17 in. x 13 in. x 12 ½ in. **\$1,500 – \$2,500**



**376. ADAM WEST'S PERSONALLY ANNOTATED BATMAN TV SCRIPT WITH TWO CALL SHEETS.** (20<sup>th</sup> Century Fox, 1966) Adam West's personal, multi-color 67pp final draft TV script for *Batman*: "Death in Slow-Motion". Frank Gorshin's Riddler figures heavily in this episode. This studio printed, yellow cover bound and bradded script features Adam West's name written in the upper right hand corner and is dated March 7, 1966. Written by Dick Carr and produced by William Dozier and Howie Horwitz. The pages of the script are heavily marked and annotated in Adam West's own hand with his Batman character name circled and his lines underlined or amended in black and red pen. Includes two call sheets for the particular episode. The script is intact and in Excellent condition. **\$1,500 – \$2,500**

**377. PROP FROM GREEN HORNET/ BATMAN ACQUIRED FROM GARY OWENS.** (1966-1977) This is a 14 ½ in. x 3 ¾ in prop studio light acquired from voice superstar and last of the great emcee/announcers, Gary Owens. Mr. Owens was a recurring guest (as newscaster or radio voice) on the *Green Hornet* and *Batman* TV series where he acquired this prop. The light box is composed of a wooden tambour and panel housing, painted brown and fitted with two 3 in. x 6 ½ in. glass panels lensed with blue and red gels that read “on the air” and “off the air” respectively. A simple wiring configuration is housed internally with two chandelier light bulbs positioned to illuminate the glass panels of the prop. Cord and plug have been removed. A vintage piece of TV and superhero history. **\$600 – \$800**



**378. LOST IN SPACE JONATHAN HARRIS “DR. SMITH” ROMAN HELMET.** (TCF TV, 1965-1968) This Roman Helmet worn by Jonathan Harris as “Dr. Smith” (and his clones). In the *Lost In Space* episode: “Space Destructors”, Dr. Smith discovers a machine that generates clones. Naturally, the curmudgeon clones himself and dreams of conquest. This is the helmet one of his army of clones wears in the episode. The helmet is an ornate, cast fiberglass, gold-painted, Imperial Gallic-style helmet. The top of the helmet presents a ridge of red, repurposed push broom-bristle plumage. The visor on this helmet raises and lowers. The theatrical helmet is gold-painted with embossed flourishes and leather-hinged side-pieces. **\$600 – \$800**







# CAPTAIN



**379. SUPERMARIONATION "DR. FAWN" PUPPET FROM CAPTAIN SCARLET AND THE MYSTERONS.** (ITC, 1968-1969) This is a Dr. Fawn puppet with hero "normal" head. Dr. Fawn is one of the lead cast of 9 Spectrum officer puppets made for *Captain Scarlet and the Mysterons*. The Dr. Fawn figure was the only puppet sculpted by production's head of puppet department, John Brown. This puppet is featured in many episodes including the first where he classifies Captain Scarlet as "indestructible". Following *Captain Scarlet and the Mysterons* the puppet was used in multiple episodes of the series *Joe 90* and *Secret Service* as a guest character. This puppet head was originally sold as part of the Philips 1995 auction and is one of very few that is 100% complete, including solenoid, internal mechanism eyes and back of head. There is a magnetic panel in the back of the head, concealed by real hair, which comes off revealing the mechanisms. The jointed body and costume consisting of dark brown shirt and pants, beige suede, metal and leather zippered uniform vest, crème leather boots and striking plastic visor cap are exact replicas made by former 21st century puppet sculptor, Terry Curtis. The costume features the Scarlet insignia on cap and sleeves and the leather of the tabard, boots and cap is the same as the originals sourced from Pittards Leather. A stunning and complete presentation on a stand consisting of a 5 3/4 in. x 5 in. x 1 in. wooden base and metal rod that attaches to the puppet's back. **\$25,000 – \$35,000**

# SCARLET

AND THE

## MYSTERONS



**380. SUPERMARIONATION PUPPET MADE FOR JOE 90, USED IN *SECRET SERVICE*.** (ITC, 1968–1969) This incredible 22 ½ in. tall x 6 ½ in. wide puppet is one of very few especially made for Joe 90. The puppet was repurposed and featured in many episodes, including the lead villain in the story “Breakout”. Following Joe 90 the puppet was also used in *Secret Service* (1969) as a guest character. This puppet features the sole head that was created for this particular character. There is a magnetic panel in the back of the head, concealed by real black hair, which comes off revealing the mechanisms for controlling the movement of the puppet’s tiny glass eyes mounted on solenoid and its articulating mouth. The head and hands were originally sold as part of the Philips 1995 auction. The costume including green shirt, brown tie, forest green trousers and lime green hooded jacket are also screen-used and come directly from original puppeteer Mary Turner, who used the costume pieces in various episodes of Joe 90 and *Secret Service*. The puppet is displayed on a stand consisting of a 6 ½ in. x 5 in. x 1 in. wooden base and metal rod that attaches to the puppet’s back. There are only a handful of puppets in existence that include original head, hands and clothing. A very rare offering. **\$25,000 – \$35,000**







**381. MINIATURE MISSILE FROM *CAPTAIN SCARLET AND THE MYSTERONS*.** (ITC, 1968-1969) This miniature, wooden 6 ¼ in. x 2 in. in diameter missile was made for British TV puppet series *Captain Scarlet and the Mysterons* by Century 21 Productions under the guidance of visual effects supervisor Derek Meddings. It was screen-used in the *Captain Scarlet* episode "Flight to Atlantica". Hardly any set pieces or models exist from any of the Gerry and Sylvia Anderson TV puppet series. The missile is made of carved and painted hollow wood body and solid wood cone, painted white with carved and painted striping and some decals. The head of the missile still has one of its guide hooks, used to thread filament to sail the missile. It also exhibits scorch marks at the base from the pyrotechnics employed for rocket spark and flame. The missile is missing one of its four tail fins. Shows signs of production wear and age. This is an exceptionally rare piece in any condition. **\$4,000 – \$6,000**



**382. COMMUNICATIONS CONSOLE FROM *JOE 90*.** (ITC, 1968-1969) This 4 in. x 4 ¼ in. x 1 in. communication console was originally made for the British TV puppet series *Joe 90*, and later used in *Secret Service* by the head of British Undercover Intelligence character, "B.I.S.H.O.P.", as his primary communication device. The console consists of carved, varnished wood body with metal faceplate decorated with buttons, stickers and dials. This set piece is seen prominently on Bishop's throughout the series. Very few set pieces or models exist from any of the Gerry and Sylvia Anderson TV puppet series. The piece is missing some buttons and décor from the faceplate and shows signs of age and wear. This is an exceptionally rare piece in any condition. **\$3,000 – \$5,000**



**383. MATTHEW HARDING PUPPET FROM THE BRITISH SUPERMARIONATION SERIES *THE SECRET SERVICE*.** (ITC Entertainment, 1969) This is a Matthew Harding puppet from the TV series *The Secret Service* by the producers of similar popular children's programming like *Thunderbirds* (1964 – 1968) and *Captain Scarlet* (1967–1968). The incredibly detailed puppet is approx. 22 in. tall and made of finely painted resin and rubber and features real hair on its head as well as intricate fabric clothing (green shirt, blue jeans and terry-cloth turtle neck) and a mod suede vest. Matthew Harding was a featured character or, “Co-Star” of the series, appearing in every episode. This Matthew head was originally sculpted for the *Captain Scarlet* series and then used in the subsequent series *Joe 90*, (1968) including the first episode. This makes Matthew rare and unique, having appeared in three different popular programs. Finally, he was re-wigged with blonde hair for *The Secret Service*. There is a concealed, magnetic panel in the back of Matthew's head that comes off revealing the mechanisms for controlling the movement of the puppet's tiny glass eyes mounted on solenoid and its articulating mouth. The puppet's jointed, marionette-style body has been recast from original molds, but with the original head hands and clothing intact. An impressive piece of children's TV and the Supermarionation legacy. Presented for display, mounted on a rod and wooden base. **\$25,000 – \$35,000**







**384. DAVEY AND GOLIATH HERO "SALLY HANSEN" ANIMATION PUPPET.** (Clokey Prod., 1960-1977) This hero *Davey and Goliath* "Sally Hansen" animation puppet is 7 in. tall x 2 ¼ in. wide and comprised of metal ball and socket armature, covered in foam latex (now petrified), epoxy resin head and feet. Sally is Davey's younger sister, who appears throughout the stop-motion series beginning in 1960. Dressed in cloth pajamas, Sally sports her signature flip hairstyle and big blue eyes. Her hands are missing but arm armatures are present. In production, the puppet would have featured pliable clay eyebrows and replacement paper mouths for expression and articulation. In Very good condition. **\$4,000 – \$6,000**

**385. DAVEY AND GOLIATH HERO "MISS LINDSAY" ANIMATION PUPPET.** (Clokey Prod., 1960-1977) "Jonathan Reed" came to be Davey's closest human friend in the *Davey and Goliath* series. Jonathan represents one of the earliest African-American characters to appear in a children's television cartoon. Jonathan's Mother, "Mrs. Reed" was introduced in 1969. Also known as "Miss Lindsey", she appeared as Davey's new Teacher beginning in 1971 and in various episodes, including the last in 1975. The Miss Lindsey puppet stands 8 ½ in. tall and is comprised of metal ball and socket armature, covered in foam latex (now petrified), painted epoxy resin head and feet and dressed in cloth and knit outfit. Her hands are made of rubber. In production, the puppet would have featured pliable clay eyebrows and replacement paper mouths for expression and articulation. In Excellent condition. **\$3,000 – \$5,000**



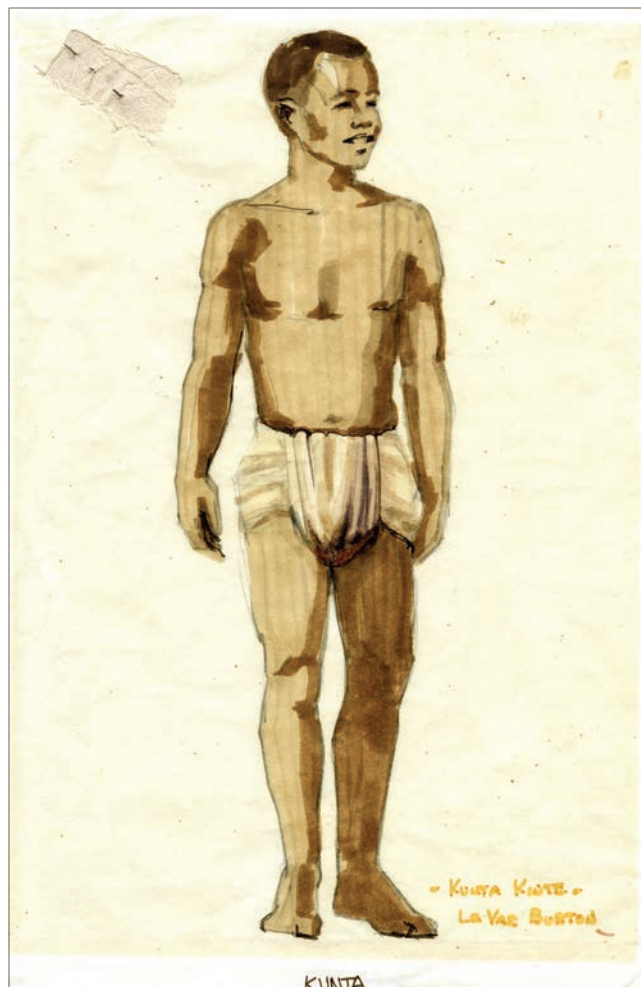
**387. H.R. PUFNSTUFF "WITCHIEPOO'S" CASTLE SKETCH.** (Sid & Marty Krofft, 1969) This 16 in. x 22 in. production sketch of "Witchiepoo's" castle from the children's show H.R. Pufnstuff. The sketch is accomplished in colored marker pen on artist board and depicts the campy villian's castle lair in shades of blue and gray color. In the border is handwritten in pencil, "To be penciled on scrim in B.L. scale 2" = 1' #25". Toning around edges, but overall Excellent. **\$1,200 – \$1,500**



**386. DAVEY AND GOLIATH PASTOR JACK ANIMATION PUPPET.** (Clokey Prod., 1960-1977) The character of Pastor Jack was an addition to the *Davey and Goliath* show in the mid 1970's. Sporting a Beatnik beard and casual clothes, he appears intended to provide a more laid back figure tendering advice and answering questions of faith, indicative with the times. The 8 ¼ in. tall puppet is comprised of a metal ball and socket armature, covered in foam latex (now petrified), epoxy resin head and feet and dressed in cloth and knit outfit. He has one hand made of rubber. The other arm is missing but concealed by a sling. In production, the puppet would have featured pliable clay eyebrows and replacement paper mouths for expression and articulation. In Excellent condition. **\$2,000 – \$3,000**

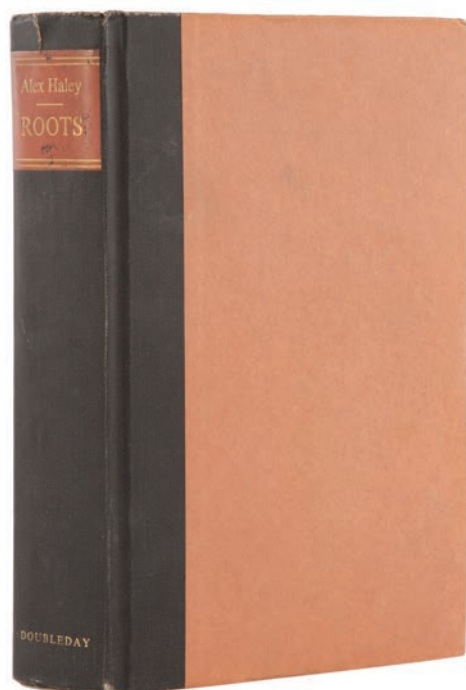
**388. NBC NAME THAT TUNE CONTROL BOX.** (NBC-TV, 1970-1971) 10 in. x 10 in. x 5 in. mechanical game show controller. *Name that Tune* is a popular American game show, which began on radio in 1952. In the show, contestants competed to identify popular music in the least amount of notes possible. The show quickly transitioned to TV in 1953. This is a mechanical box from that vintage TV game show. The box is an all-metal wedge construction with a bracket-shaped blue bottom and sides. The cream-colored face of the box is labeled with transfer lettering or stencil at the top reading, "Name That Tune", (4) central multi-color square buttons are labeled with wood-grain DYMO label tape, "Blank, Set, Start, Stop", and a stenciled blue and red "N" logo with text, "Made by NBC Electric Shop". There is a five-prong outlet on the back of the box labeled "To Booth". The box shows wear from production and age, but all labeling is legible. A terrific piece of TV, 50s tech and game show history. **\$200 – \$300**





**389. ROOTS JACK MARTELL COLLECTION OF BACKGROUND MATERIAL, SCRIPTS AND EMMY NOMINATION.** (ABC, 1977) *Roots* was an historical American miniseries adapted from the bestselling Alex Haley novel that chronicled his family's trials and triumphs upon being sold into slavery in Africa and forcibly brought to America in the 1700s. The series introduced the iconic character of Kunta Kinte to TV audiences and the actor LeVar Burton who so effectively portrayed him. This is a collection of materials from the late *Roots* costume designer Jack Martell. The collection includes (8) *Roots* scripts (episodes #1 through #8), actor call sheets, script notations, 8 in. x 10 in negative and reference photo (from the Research Division of Western Costume) of an African-American family from 1862, Martell's *Roots* Emmy nomination certificate for Outstanding Achievement In Costume Design For A Drama Or Comedy Series, and a card from Mr. Martell's 1986 memorial service. All materials show signs of age and wear. Emmy certificate is in Fine condition. **\$300 – \$500**

**390. JACK MARTELL SKETCH OF LEVAR BURTON IN SHORTS FOR ROOTS.** (ABC, 1977) Dramatic original costume design sketch by Jack Martell accomplished in pencil, colored felt pen and gouache on a 16 in. x 12 in. leaf of illustration paper, featuring "Kunta Kinte" for *Roots*. The sketch depicts Kinte bare-chested wearing a short white African wrap garment. Unsigned but with character label written at the lower right corner "Kunta Kinte LeVar Burton". Slight paper discoloration from age and previous display, but overall Excellent. Fabric swatch pinned to upper left corner. **\$800 – \$1,200**

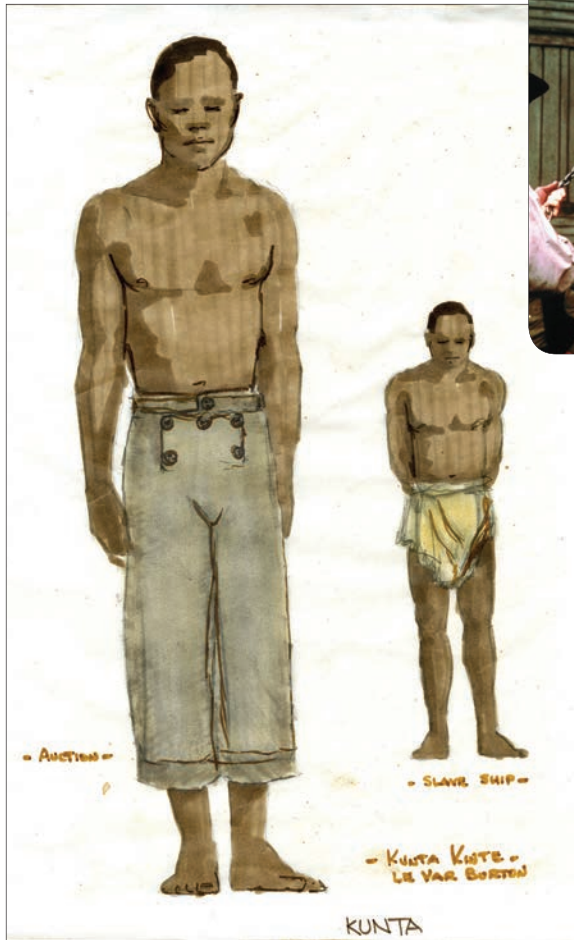


October 3, 1976

To Jack Martell, master of his craft - what does one say to another whom he regards as special friend and brother, except Thank you... in which I am joined by the family of Kunta Kinte..

Most sincerely,  
Alex Haley

**391. ALEX HALEY SIGNED ROOTS 1ST EDITION INSCRIBED BY HALEY TO JACK MARTELL.** (Doubleday Books, 1976) First edition copy of the novel *Roots*, inscribed by the author to *Roots* miniseries costume designer Jack Martell. The 587 pp book exhibits tight binding with paper and cloth cover. No dust jacket. The spine shows a small ½ in. tear in the upper edge but does not interfere with book label. A few of the first pages bear faint water stains to lower corner. The inner blank leaf is inscribed (in full): "October 3, 1976 To Jack Martell, master of his craft - what does one say to another whom he regards as special friend and brother, except Thank You.. in which I am joined by the family of Kunta Kinte.. Most sincerely, Alex Haley". **\$400 – \$600**



**392. JACK MARTELL SKETCH OF LeVAR BURTON IN LONG PANTS FOR *ROOTS*.** (ABC, 1977) Wonderful original costume design sketch by Jack Martell accomplished in pencil, colored felt pen and gouache on a 17 in. x 13 in. leaf of illustration paper, featuring "Kunta Kinte" for *Roots*. The sketch depicts Kinte, bare-chested and in cuffed ankle-length trousers with button-paneled front. Smaller sketch of Kunta Kinte in African slave ship garb in right margin. Unsigned but with character label written at the lower right corner "Kunta Kinte LeVar Burton - Auction". Slight paper discoloration from age and tape marks on edges from previous display, but overall Excellent. **\$800 - \$1,200**

**394. COLLECTION OF (5) SKETCHES OF AFRICAN AMERICAN CHARACTERS FOR *ROOTS*.** (ABC, 1977) A collection of (5) original costume design sketches by Jack Martell accomplished in pencil, colored felt pen and gouache on a varying sizes of leaves of illustration paper, approx. 17 in. x 14 in. featuring various male and female characters from *Roots*. Characters include "Binta, Omoro", and "Nyo Boto" as portrayed by Maya Angelou. All characters are depicted in brightly colored, African influenced costume. Unsigned but with character labeling written in margins. Slight paper discoloration from age and previous display. Some edge tearing and crumpling on a few paper leaves, but overall Very good for display. Some fabric swatches pinned to sketches. **\$600 - \$800**

**393. (2) JACK MARTELL SKETCHES OF RENN WOODS AS "FANTA" FOR *ROOTS*.** (ABC, 1977) Wonderful original costume design sketches by Jack Martell, both accomplished in pencil, colored felt pen and gouache on a 13 ¼ in. x 17 in. leaf of illustration paper, featuring Renn Woods as "Fanta" for *Roots*. One sketch depicts Fanta, bare-chested and in long blue African wrapped skirt and accessories. The other shows Fanta in a simple dress. Both sketches are unsigned but with character label written at the lower left margin "Fanta". Slight paper discoloration from age and previous display, but overall Excellent. Fabric swatches pinned to the upper corners. **\$400 - \$600**







**395. COLLECTION OF (8) SKETCHES OF CAUCASIAN CHARACTERS FOR *ROOTS*.** (ABC, 1977) A collection of (8) original costume design sketches by Jack Martell accomplished in pencil, colored felt pen and gouache on a 13 ¼ in. x 17 in. leaf of illustration board, featuring various Caucasian male characters from *Roots*. Characters include Mr. Villars, Sir Robert, Sailor, Auctioneer and more. Characters are all portrayed in elaborate period Colonial costume. Unsigned but with character labeling. Slight paper discoloration from age and previous display, but overall Excellent. **\$300 – \$500**



**396. *WIZARD OF OZ* EMERALD CITY MATTE PAINTING FROM TV COMMERCIAL.** This remarkable, large (56 in. x 42 in.) *Wizard of Oz* glass matte painting was generated in the 1970s for a Nabisco “Club Biscuit” TV commercial. This close replica of the original matte painting (the original now owned by the USC Cinematic Arts Library) and the recreation of the scene from the iconic movie were so convincing that many viewers of the commercial assumed they were watching actual footage from *The Wizard of Oz*. Accomplished in acrylic paint on glass, the painting depicts the shimmering Emerald City towering on the horizon with rocks and mountains on the periphery and poppy fields surrounding an unpainted swath of the glass. It’s on this vacant swath of glass where footage of actors on the “yellow brick road” would have been superimposed to create the image of characters on their way toward Oz. The impressive piece comes in its original black wooden frame. In Excellent condition. Ready for display. **\$3,000 – \$5,000**



# BATTLESTAR GALACTICA



**397. BATTLESTAR GALACTICA WORKING COLONIAL BLASTER.** (ABC-TV, 1978-1979) Oscar winning effects visionary John Dykstra and his Apogee Company were hired to make the props and miniatures for the *Battlestar Galactica* pilot. This screen-used blaster is the only surviving hero working Galactica/Apogee Strobe pistol in existence. Acquired directly from the family of Tom Mason, an ABC Studios TV engineer, who received it from Academy Award winning effects artist, Mike Lanteri back in 1979 when the show wrapped. This 12 in. x 6 ½ in. prop was built and used for scenes requiring the weapon to fire. Strobing airplane bulbs are incased in the blaster's clear tip. Actors wore large battery packs on their belts and a cable up their sleeve into the base of the pistol grip to activate the strobes. Apogee made a total of six hero working "strobe" guns for the pilot episode: "Saga of a Star World", but the other five were stripped down after Galactica wrapped and their wiring and strobe-light inner workings cannibalized for use as *Buck Rogers* props. This is also the exact gun photo-matched in the famous 1977 Galactica Apogee pre-production photographs showing the pistol before the clear acrylic tip was painted. This prop laser pistol is 100% authentic and retains all original wiring, capacitors, harness, charging port, strobing model-airplane bulbs and trigger assembly. The rear "D" ring is also still present. This is a once in a lifetime chance to own the only surviving, completely intact, hero working Galactica Apogee-built Colonial blaster. In the world of Galactica collecting, the working hero strobe gun is the most illusive and sought after prop of them all. Comes with a LOA from the Mason family. **\$20,000 – \$30,000**





398. ORIGINAL GENERAL LEE “HAZZARD COUNTY” LICENSE PLATE FROM *THE DUKES OF HAZZARD*. (CBS-TV, 1979–85) A rare aluminum Hazzard County license plate for the General Lee with plate number “CNH 320” white with red lettering. These license plates are extremely rare, most were removed and subsequently lost after the production wrapped, and only a few are known to survive. This plate features a yellow “B 81” registration sticker in upper right. **\$1,000 – \$1,500**



399. *A-TEAM* GEORGE PEPPARD “JOHN ‘HANNIBAL’ SMITH” JACKET. (Universal TV, 1983–1987) George Peppard “John Hannibal Smith” tan belted Safari jacket. This is a 100% combed cotton jacket labeled “42L” with Abercrombie & Fitch tag sewn in. The jacket is weather proof and features the traditional Safari-style four button-down panel pockets on front. Jacket shows some signs of production use and moderate spot staining. Overall, Very Good condition. From the collection of Academy Award-winning makeup artist Ve Neill. **\$600 – \$800**



400. *A-TEAM* SCREEN-WORN GEORGE PEPPARD “JOHN ‘HANNIBAL’ SMITH” COWBOY HAT. (Universal TV, 1983–1987) George Peppard “John Hannibal Smith” blocked felt cowboy hat. This is a large tan, pinched-crown cowboy hat with thin leather belt and buckle hatband. The hat is labeled “G. P.” (George Peppard) beneath the inner band. Peppard wore the hat in a previous period production and he provided it for use in *The A Team*. Hat shows signs of studio distress, production wear and weathering. Gifted to Academy Award-winning makeup artist Ve Neill. **\$600 – \$800**

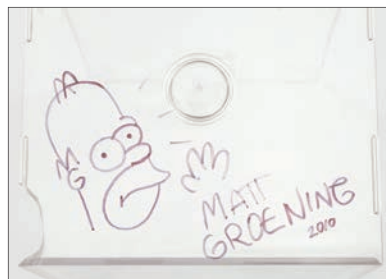


401. *A-TEAM* GEORGE PEPPARD “JOHN ‘HANNIBAL’ SMITH” BAG. (Universal TV, 1983–1987) George Peppard “John Hannibal Smith” black leather bag from *The A-Team* TV series. Top opening, double handled with buckle-locking latch. This is a Doctor’s style bag. The bag features a lower panel in front that would unzip to reveal a pair of small ring-pull drawers. Inside is also a series of loops for holding test tubes or other objects. The bag is distressed and worn but all components are intact. The zipper on the secret compartment is present but jammed in the open position. Gifted to Academy Award-winning makeup artist Ve Neill. **\$400 – \$600**

**402. A-TEAM COLLECTION OF SCRIPTS AND PRODUCTION EPHEMERA.** (Universal TV, 1983-1987) This is a disparate collection of materials related to *The A Team* and amassed by Academy Award winning makeup artist Ve Neill during her tenure on the show. This treasure trove includes over (60) episode scripts, receipts, crew lists, call sheets, *A Team* TV guides, makeup reference Polaroids of the cast in disguise and trauma makeup, travel itineraries, Mr. T air fresheners, *A Team*-related novelties, Magazines with *A Team* features, crew T Shirt, director's chair back, pins, positive plaster cast and nose prosthetic, broken Styrofoam rifle butt and much, much more. A time capsule filled with relics from the era when *The A Team* ruled the airwaves. All in various conditions. **\$400 – \$600**



**403. RETURN OF THE SHAGGY DOG MECHANICAL DOG HEAD.** (Disney TV, 1987) Life-size, animatronic sheep dog head. This piece consists of a hair-implanted latex skin (Velcro fasten in the back) over fiberglass endoskeleton, acrylic dental components and robotic mechanisms. The understructure shell is built to fit on an actor's head like a helmet or mask, while the glass eyes and mouth of the dog are rigged for external operation through wires and servo controls. Multiple electrical wires and plugs protrude from the back. This hyper-realistic prop remains in Excellent condition. Even with the foam rubber skin petrifying, the hair holds the piece together in visually spectacular order. A great display piece created by Academy Award winning effects artist Greg Cannom and his team. **\$600 – \$800**



**404. HOMER SIMPSON CLAYMATION HOMER PUPPET FROM THE SIMPSONS GUMBY-STYLE OPENING.** (FOX TV, 1989-Present) This is a 9 in. tall "Homer Simpson" figure sculpted entirely of colored modeling clay. The figure was created for an opening sequence for *The Simpsons* animated TV series paying homage to the Claymation legacy of Art Clokey. In this particular sequence, balls of clay morph into *Simpsons* characters, joined on their iconic couch by Clokey's beloved character *Gumby*. The Homer figure is sculpted in a sitting position, clay TV remote in hand. The clay figure is built on a metal "L" bracket, bolted to a 6 in x 6 in. x 2 in. brown painted base. The bracket allows some right to left swivel of the figure. The entire setup is housed in a 7 ½ in. x 7 ½ in. x 11 ¾ in. Plexiglas display box to protect the still-pliable, oil-based clay. The top of the box is signed by *Simpsons* creator Mat Groening, dated 2010 and features a hand-drawn caricature of his Homer character, with his signature "MG" as the hair and ear on the side of Homer's head. The top of the Plexi box has a 1 in. piece missing from a corner. Otherwise, Very Good condition and ready for display. **\$1,000 – \$1,500**



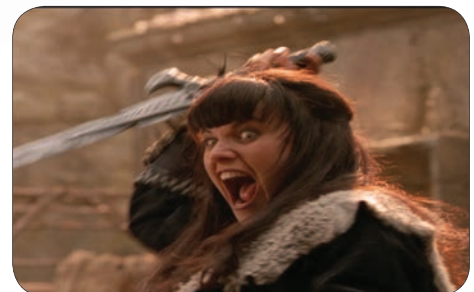




**405. STOP MOTION BOTTLE PLAYERS AND PROPS FROM *BUD BOWL I, II & III* TV ADS.** (1989-1993) One of the most enduring Super Bowl advertising campaigns of all time was the famous "Bud Bowl", in which football-playing longneck bottle characters played out comical sports scenarios. The stop-motion animated effects were created by New York based Broadcast Arts, the team responsible for *Pee Wee's Playhouse*. The series featuring these beer bottles became amazingly popular and part of advertising lore. This large collection of original screen-used stop-motion puppets, consists of Budweiser and Bud Light team players in glass bottle form with specialty "beauty labels" created for filming, including (32+) Bud Light & Bud Dry and (30) Budweiser Team helmets in finished cast resin and metal, (8) original Bud Light, (8) Budweiser and (1) Bud Dry Team glass Bottle figures with beauty labels. Also includes assorted neck pads, molded neck towels, "football under label gag" snap on parts, flattened Bud can character and flattened trombone, assorted marching band can hats and musical instruments, (2) detailed studio video cameras on dolly props with light-up display (featuring images of Don Meredith & Keith Jackson), Large Overhead Cam, Goal Post Cam, Peanut Can vendor character, Snow-topped chalkboard with play diagram, Snow plow, Bud Light can character wearing knit hat with snow, (6) additional Bud Light cans, "Big Opener" large bottle opener, assorted hats, assorted field props and fan #1 gloves. A comprehensive collection of materials from this landmark in Super Bowl programming and advertising history. **\$2,000 - \$3,000**



**406. *XENA: WARRIOR PRINCESS* SWORD.** (MCA TV, 1995-2001) This style of sword was used by Lucy Lawless as "Xena" in Season 5 episode: "Eternal Bonds". The sword is cast in durable resin measuring 33 ½ in. long. Painted to look like steel. The hand guard is sculpted with floral patterns and Celtic designs. The handle is painted to look like leather cord grip wrapping and the pommel is crowned with gold painted cap. This style of sword was also used by many other characters (good and evil) over the course of many seasons and episodes in the popular fantasy series. The very tip of the blade has been broken off and blunted. The entire sword shows heavy production use and wear. It remains a fantastic display piece. **\$800 - \$1,200**







407. *WALKER, TEXAS RANGER* CD BAR & GRILL SIGN. (CBS-TV, 1993-2001) 29 in. x 38 in. brown wooden sign. Badge shaped, "C.D.'s Bar & Grill" sign with painted raised white letters and longhorns and dremelled star and cattle-brand symbols. A bead of yellow paint decorates the borders of the edge of the sign. This is a screen-used saloon sign from the popular Chuck Norris TV series *Walker, Texas Ranger*. In Excellent condition. \$600 - \$800



409. *THE X FILES* DAVID DUCHOVNY AS "MULDER" FBI CREDENTIALS. (TCF, 1993-2002) 4 1/4 in. x 6 3/4 in. leather flip badge wallet. This black wallet contains the FBI credentials of Agent "Fox Mulder" (David Duchovny) from The hit Sci-Fi TV series *The X Files*. Attached to the wallet interior, displayed in die-cut windows are character-signed Special Agent I.D. card with photo, Attorney General signature card (portion of signature blurred from moisture), and metal faux FBI badge. \$4,000 - \$6,000

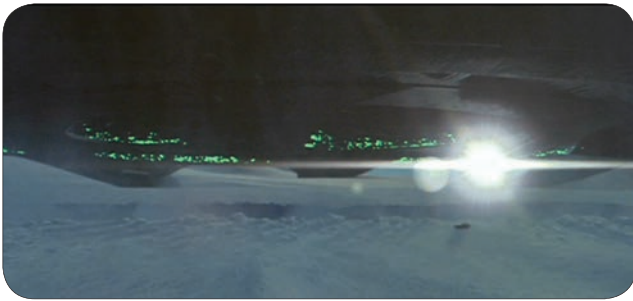


408. *THE X FILES* "I WANT TO BELIEVE" POSTER FROM "MULDER'S" OFFICE. (TCF, 1993-2002) There are few things that symbolize the character of Special Agent Fox Mulder than his "I Want To Believe" UFO poster hanging in his X-Files basement office at the FBI. This medium weight, digital print poster is hand-trimmed and measures approx. 22 1/4 in. x 30 1/2 in. This poster was donated to The X-Files Expo by Ten Thirteen Productions to benefit the Juvenile Diabetes Foundation, a charity chosen by series creator Chris Carter and comes with a letter of provenance on "The X-Files" letterhead stationery. The poster exhibits handling from production with pin holes at the corners and very minor paper loss on upper white corner margins. \$4,000 - \$6,000



410. *THE X FILES* GILLIAN ANDERSON "DANA SCULLY" FBI CREDENTIALS. (TCF, 1993-2002) 4 1/4 in. x 6 3/4 in. leather flip badge wallet. This black wallet contains the FBI credentials of Agent "Dana Scully" (Gillian Anderson) from The hit Sci-Fi TV series *The X Files*. Attached to the wallet interior, displayed in die-cut windows are character-signed Special Agent I.D. card with photo, Attorney General signature card, and metal faux FBI badge. \$4,000 - \$6,000





**411. HERO SCREEN-USED ILLUMINATING ALIEN SPACECRAFT FILMING MINIATURE FROM *THE X-FILES* FEATURE FILM.** (TCF, 1998) This is the Alien “flying saucer” spacecraft seen in the dramatic lift-off sequence at the finale of *The X-Files* 1998 feature film. In this sequence the craft is seen only by Special Agent Fox Mulder as the non-believing Scully is unconscious at his side (as fate would have it!). The craft breaks through the Antarctic ice and slowly flies over Mulder’s head revealing an array of impressive alien shapes, contours and lights before flying off in the distance. The model measures approx. 72 in. diameter and was purposely created with only one side of the craft “finished” since only the underbelly was seen in the film. Constructed of resin, fiberglass and styrene elements with a metal substructure, the miniature is illuminated with an internally mounted circular fluorescent tube as well as an incandescent bulb mounted in the center to provide the proper lighting effects (two separate 110v plugs operate the light sources and they are operational). This impressive Alien ship is mounted on a steel stand for display. In fine condition. Special shipping arrangements will apply. **\$6,000 – \$8,000**



**412. *THE X-FILES: I WANT TO BELIEVE* COMPLETE ALIEN COSTUME DISPLAY.** (TCF, 2008) life-size 82 in. tall 22 in. wide, complete *X-Files* foam latex alien suit. This spectacular suit is painted with great detail. The impressive sectional suit is assembled on a display mannequin and exhibits the best that Hollywood has to offer in the way of imagination and craft. This is the Alien stunt suit as worn by make-up & special effects artist Tom Woodruff, Jr. Still visible are blood stains from the Alien’s fight with the Neanderthals at the beginning of the film. Special shipping arrangements will apply. **\$4,000 – \$6,000**





**413. *BUFFY THE VAMPIRE SLAYER* BASEBALL BAT STAKE.** (TCF, 1997-2003) 33 ½ inch rubber baseball bat/vampire stake prop from the *Buffy The Vampire Slayer* series. It is a soft rubber stunt prop with internal armature, made to look like a wooden baseball bat with its end honed to serve as a stake to slay evil bloodsuckers. The prop is sculpted and cast with wood grain and hyper-realistically painted. In Fine condition with little sign of wear. A distinctive display piece. **\$600 – \$800**



**414. *BUFFY THE VAMPIRE SLAYER* TV SERIES SCREEN-WORN DEMON MASK.** (TCF, 1997-2003) Life-size 12 in. tall by 14 in. from nose to tip of ridged horn. A complete screen-used demon face makeup created for the *Buffy the Vampire Slayer* TV series. The mask takes the form of an assembled foam rubber appliance mask with hard resin teeth and painted eyes. The entire piece is studio-painted with great detail and the piece is in Very good shape but with some stiffening of the flashing around the collar of the piece. Written in sharpie on the inside front neck is, "Male Ryan". **\$600 – \$800**



**415. *BUFFY THE VAMPIRE SLAYER* "SPIKE'S" VAMPIRE FANGS.** (TCF, 1997-2003) James Marsters as "Spike" screen-worn fangs from *Buffy The Vampire Slayer* TV Series. An appliance fashioned of realistic gum and tooth colored dental acrylic. Sculpted and cast on an actual impression of the actor's own teeth, the fangs are form-fitted to the actor's mouth. The denture slips like a thin rigid shell over the actor's teeth and features molar caps at the back of the appliance to help hold the fangs in place during wear and production. These fangs are the most integral component of the popular character Spike's vampire look. In Excellent condition. **\$400 – \$600**



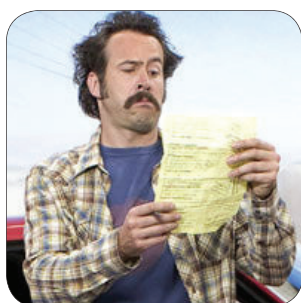
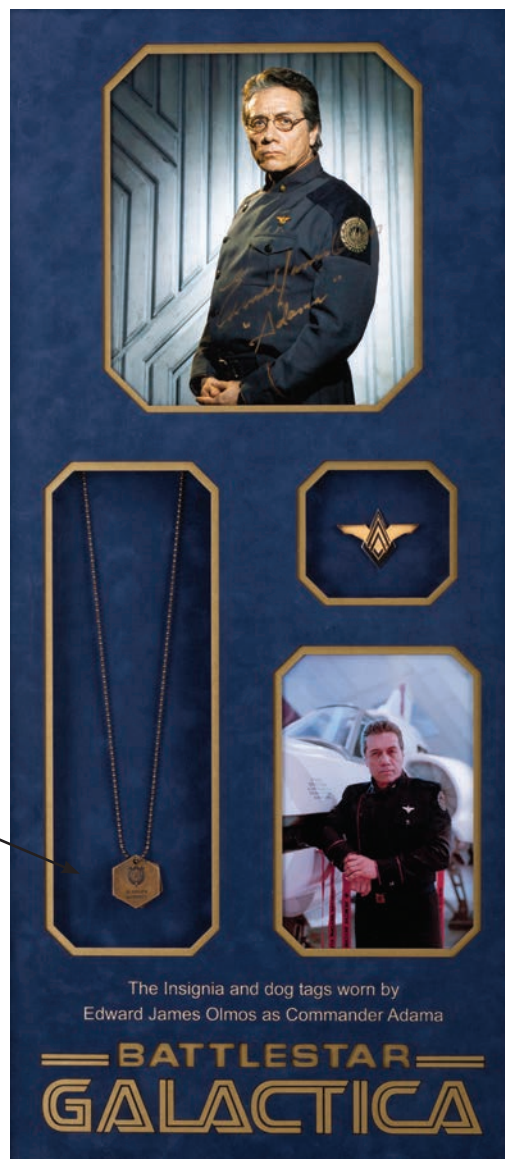


**416. FIREFLY HELMET AND BACKPACK.** (TCF TV, 2002-2003) Firefly space helmet is constructed of cast Fiberglass shell built on a helmet liner. The exterior is painted to appear weathered metal and polymers with antiqued silver, black and maroon colors applied in detail. The face shield is clear vacuum-formed plastic. The helmet measures 10 ½ in. from chin to back of head and 7 ¾ in. from side to side. It is 8 ¾ in. deep. The interior features some wiring and small clusters of LEDs on the rim of the face shield (electronics untested). On the lower back of the helmet is a port for a tube from the included matching oxygen pack. The 13 ½ in. x 14 ½ in. oxygen pack is also a hollow fiberglass shell with some metal and plastic industrial pieces affixed. It is attached to a traditional backpack strap harness to attach to an actor's back. A 24 ½ in. conduit hose projects from the top of the pack to be attached to the back of the accompanying helmet. With studio distress and production wear. In Very Good condition. **\$600 – \$800**

**417. FIREFLY NATHAN FILLION "CAPTAIN MALCOLM 'MAL' REYNOLDS" SPACESUIT.** (TCF TV, 2002-2003) Nathan Fillion "Captain Malcolm 'Mal' Reynolds" spacesuit from *Firefly*. This screen-worn, complete spacesuit was originally created for the Kurt Russell film *Soldier* (1998) and repurposed and pressed into service for this cult Sci-Fi TV classic. The suit consists of canvas fabric jumpsuit with integral armor plating panels, web harness life-support system with dials on pack in front, cast fiberglass helmet with clear faceplate (wired internally for lighting), boots and gloves. The suit components are painted with high-detail and distressed to appear worn, but not damaged. The suit measures approx. 6 ft. from head to toe. An impressive display piece with a terrific Sci-Fi legacy. **\$12,000 – \$15,000**



418. **BATTLESTAR GALACTICA** EDWARD JAMES OLMOS "ADMIRAL WILLIAM ADAMA" HERO DOG TAGS AND PIN AND SIGNED PHOTO. (NBC/Universal, 2004-2009) 32 ¼ in. x 16 in. presented in a professionally made shadow box display containing (2) hexagonal hero metal dog tags with etched ship emblem and engraved with "W. Adama ser 204971" on ball chain and deluxe Senior Officer pin. Both pieces were screen-worn by Edward James Olmos as "Admiral William Adama". The items are beautifully custom-matted and framed with two color photos of Olmos as Adama. One photo is inscribed, "Edward James Olmos 'Adama'". \$3,000 – \$5,000



419. **MY NAME IS EARL** WALLET AND DRIVER'S LICENSE. (TCF TV, 2005-2009) Earl Hickey (Jason Lee) is a low-life who wins the lottery and decides to make amends for his chronic bad behavior in this popular sit-com. This is a blue tri-fold 4 ½ in. x 3 ¼ in. (closed) 9 ½ in. x 4 ½ in. (open) fabric Velcro wallet. The wallet contains the Camden County driver's license for Earl Hickey and a folded Xerox of a legal page with handwritten list of terrible things Earl has done in the past. From #1: "Spit in customers pizza back in kitchen. Bad Tippers" to #119: "Killed bugs". \$2,000 – \$3,000





The following 24 lots (419 – 442) were among the featured artifacts on exhibit at The National Museum of Communications which first started in Dallas and later relocated to nearby Irving, Texas. The museum was a fascinating walk into the past in the evolution of technology for communications. Among the key items offered is an early telephone operator's console, an early home recording device, early radio consoles, the progress of the first decade of televisions starting with tiny 7-inch screens moving to one of the first projection TV's with a 21-inch rectangular screen. The star of the museum was the KRLD-TV CBS affiliate camera that broadcast the assassination of Lee Harvey Oswald to millions of viewers across America. Also present is the first color television camera.



**420. VINTAGE EARLY TELEPHONE OPERATOR'S CONSOLE.** Period wooden cabinet 25¼ in. width x 56 in. height x 31½ in. depth. Early totally manual switchboard with numerous vintage Western Electric audio plugs and 150 toggle-numbered sockets on the vertical panel. The horizontal panel features 30 flick switches. Comes with two headphones, one Western Electric. The operator's mouthpiece, outfitted on a gooseneck boom that extends from the top of the console. "Property of American Bell Telephone Company" is stamped on the back of the Bakelite mouthpiece. Due to its age, the finish on the wood exhibits scuffs and cracked finish, otherwise very presentable. Special shipping arrangements will apply. Overall makes a beautiful historic display. **\$1,000 – \$1,500**



**421. VINTAGE "ATLAS" EARLY PORTABLE 35MM PROJECTOR.** Lightweight portable 35mm projector, Ca. 1920, with one 10 in. magazine and take-up reel, likely one of the first of its type in the industry. Appears complete even with projection lens (required a separate light source). Remarkably well-preserved. Special shipping arrangements will apply. **\$600 – \$800**



**422. VINTAGE MOVIE THEATER 35MM PROJECTOR.** Weber Syncofilm vintage movie projector (as pictured). 56 in. in length. 71 in. in height. Missing projector lens. Untested. Special shipping arrangements will apply. **\$600 – \$800**



**423. EARLY 20<sup>TH</sup> CENTURY VICTOR STAND-UP RADIO AND 78 RPM RECORD PLAYER.** From the beginning of home-entertainment in the age of electricity, an early 1900's Victor stand-up, Victorian-cabinet single-band radio, 26 in. wide x 46 in. high x 19 in. deep. Wood cabinet exterior showing minor scuffs and scrapes for its age; missing two cabinet-door pulls, but controls all present. Special shipping arrangements will apply. **\$200 – \$300**





**424. BLOND-WOOD CABINET ZENITH HOME ENTERTAINMENT SYSTEM WITH SWING-OUT TURNTABLE.** 19 in. wide x 22 in. high x 29 in. deep, with spring-loaded turntable (currently stuck, but could be repaired). Top surface shows FM/ Short Wave radio dial, while end opening door reveals the spring-loaded internal turntable, which has two tone-arms, 78 rpm and 33 rpm (for the early 10 in. LP's). Exterior showing normal scuffs and scrapes. Special shipping arrangements will apply. **\$200 – \$300**



**425. VINTAGE EARLY LARGE-CABINET RCA SMALL-SCREEN CONSOLE.** One of the most curious and delightful looking sets in this sale, with its ponderous and expensive cabinet paired with this early 9 in. screen. Cabinetry and fascia are quite deluxe, so this must have been a top-of-the-line model for its time. Controls are hidden by wonderful little sliding tambour. Exterior showing normal scuffs and scrapes, but all knobs are present. Special shipping arrangements will apply. **\$1,000 – \$1,500**



**426. VINTAGE WILCOX GAY "RECORDIO" CONSOLE WITH DECO CABINET.** Radio and record player entertainment console. Measures 31 ½ in. wide x 28 ½ in. high and 14 in. deep. A low-lying wooden Deco-like cabinet with a hinged top revealing radio and turntable. Built in speakers. Record cutters played an important role in American history, allowing average Americans their first opportunity to record in the privacy of their homes. Folks would record celebrations such as birthday parties or New Year's Eve, stage musical presentations (stringed instruments were extremely popular), send audio messages to relatives, or simply record everyday conversation. Since the machines were portable, they were taken into such places as public schools, fraternal lodges, offices, and even bars. It was also possible to record songs and shows off the radio. Besides regular commercial programming, it was popular to record special events such as heavyweight fights, World Series games, or important political speeches. Local music shops across the country could order blank specialty discs with the name of the store imprinted on the label, making it nearly impossible to collect one of every label every produced. Large companies such as Zenith, Audiodisc, Wilcox-Gay, Silvertone, Duodisc, Recordisc, and a host of others produced blank discs on a massive scale. Sizes ranged from six inches to twelve inches, and one could record at either 78rpm or 45rpm depending on the type of record cutter. More professional cutters allowed one to record at 33rpm as well. Due to its age, the finish on the wood exhibits scuffs and cracked finish, otherwise very presentable. Special shipping arrangements will apply. **\$300 – \$500**



**427. VINTAGE WILCOX GAY "RECORDIO" CONSOLE WITH PERIOD CABINET.** Radio and record player entertainment console. Measures 24 ½ in. wide x 38 in. high x 16 in. deep. A stand-up wooden Empire-look cabinet with swing-door front, revealing radio and turntable. Built in speakers. Record cutters played an important role in American history, allowing average Americans their first opportunity to record in the privacy of their homes. Folks would record celebrations such as birthday parties or New Year's Eve, stage musical presentations (stringed instruments were extremely popular), send audio messages to relatives, or simply record everyday conversation. Since the machines were portable, they were taken into such places as public schools, fraternal lodges, offices, and even bars. It was also possible to record songs and shows off the radio. Besides regular commercial programming, it was popular to record special events such as heavyweight fights, World Series games, or important political speeches. Local music shops across the country could order blank specialty discs with the name of the store imprinted on the label, making it nearly impossible to collect one of every label every produced. Large companies such as Zenith, Audiodisc, Wilcox-Gay, Silvertone, Duodisc, Recordisc, and a host of others produced blank discs on a massive scale. Sizes ranged from six inches to twelve inches, and one could record at either 78rpm or 45rpm depending on the type of record cutter. More professional cutters allowed one to record at 33rpm as well. Due to its age, the finish on the wood exhibits scuffs and cracked finish, otherwise very presentable. Special shipping arrangements will apply. **\$200 – \$300**

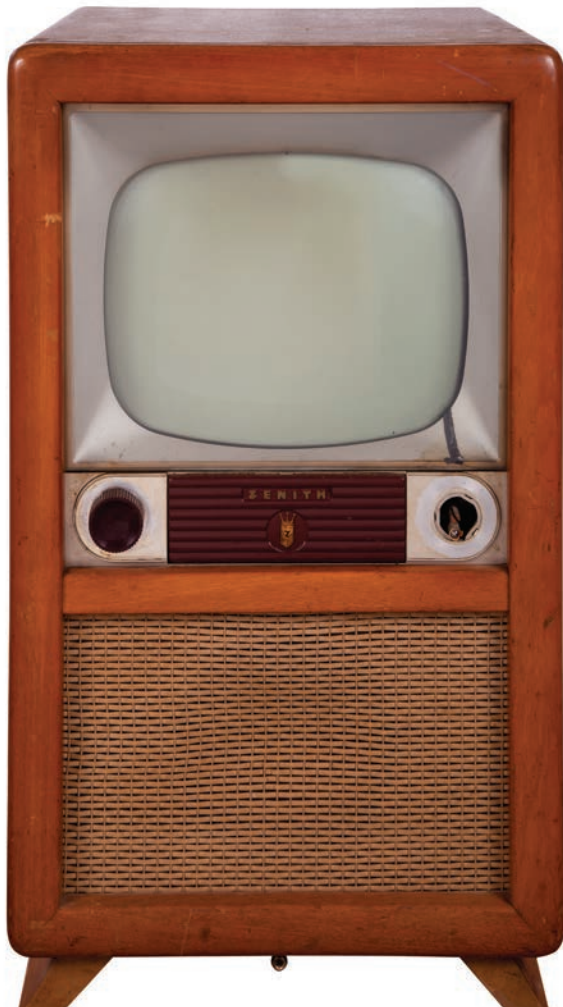


**428 . VINTAGE ZENITH HOME ENTERTAINMENT SYSTEM.** 43 in. wide x 41 in. tall x 27 in. depth. The right door opens to reveal a Zenith round 17 in. TV tube with speaker below. Left cabinet opens to reveal the Zenith AM/FM radio beneath which is a door that opens, conveying the integral record turntable out of its drawer for use. Technically speaking, in an age of 5 in. screens, this is one of the very first "big-screen" TV's. Exceptional cabinetry that exhibits typical age and some scuffing, otherwise very presentable. Special shipping arrangements will apply. **\$600 – \$800**





**429. VINTAGE EARLY GAROD HOME ENTERTAINMENT CONSOLE WITH TV.** 37 in. wide x 39 in. high x 24 in. deep. Upper swing-out doors reveal 11 in. TV with unique deco channel and radio frequency dials to right, and slide-out turntable and speaker to left. Lower swing-out doors reveal record storage space. Missing 2 knobs (1 Lucite, 1 Bakelite), normal scuffs and scrapes to exterior cabinetry, interior views Fine. Special shipping arrangements will apply. **\$200 – \$500**



**430. VINTAGE ZENITH BLONDE-CABINET WITH CONSOLE TV.** Unusual blonde oilcloth-wrapped, stained wood-front console by Zenith, 21 in. wide x 36 in. high x 20 in. deep with 15 in. oval-rectangular screen. Exterior showing normal scuffs and scrapes, missing one large knob. Special shipping arrangements will apply. **\$200 – \$300**



**431. VINTAGE STAND-UP ENTERTAINMENT CENTER CORNER SPEAKER.** Solid-wood cabinet RCA 1950's stand-up corner speaker to amplify home entertainment systems. 29 in. wide x 34 in. high x 14 in. deep, exterior showing normal scuffs and scrapes. Special shipping arrangements will apply. **\$200 – \$300**



**432. VINTAGE VERY LARGE CABINET EARLY EMERSON RECTANGULAR-SCREEN TV.** 26 in. wide x 45 in. high x 20 in. deep with 21 in. rectangular screen, which is actually a deceptive gimmick, as rectangular picture tubes were yet to be perfected. This is instead one of the earliest "projection" TV's, with a 5 in. lens at bottom of chassis projecting the broadcast signal up to a large mirror which reflects the image at 45 degrees onto the ground-glass screen, significantly enlarging the image in the process (most home screens were approx.. 5 in. to 9 in. at this time). Exterior showing normal scuffs and scrapes, but all knobs are present. Special shipping arrangements will apply. **\$300 – \$500**



**433. VINTAGE FARNSWORTH EARLY PORTABLE TV WITH UNIQUE RABBIT EAR ANTENNA.** 17 in. wide x 17 in. high x 22 ½ in. deep. Early TV-only "portable" heavy wood-cabinet with hinged lid for access to tube replacement and professional adjustments. Special shipping arrangements will apply. **\$300 – \$500**



**434. VINTAGE CROSLEY EARLY TABLETOP TV WITH RADIO CONSOLE.** 22 in. wide x 16 in. high x 20 in. deep with 11 in. screen, which has insulation melted across face (removable if restored). Wood cabinet exterior showing normal scuffs and scrapes; missing one knob. Special shipping arrangements will apply. **\$200 – \$300**





**435. CALIFORNIA 1960 HEAVY-WOOD LARGE SCREEN DUMONT CONSOLE TV.** 33 in. wide x 38 in. high x 23 in. deep with 19 in. screen; At the time, Dumont was the Cadillac of Televisions, and had an advertising campaign that sought to convince every American that their big beauty was worthy of lengthy time-payments, when consumer debt was barely a whisper on the horizon. They even highlighted the "luxury furniture" aspect of their product. Exterior showing normal scuffs and scrapes, but all knobs are present. Special shipping arrangements will apply. **\$300 – \$500**



**436. VINTAGE STROMBERG-CARLSON CONSOLE TV.** 23 in. wide x 36 in. high x 20 in. deep with 19 in. oval-rectangular screen. This model is designed to be the antithesis of the heavy furniture-driven brands like Dumont, as it is all about the screen here, because after all, what is a TV really for? Mid-Century Modern design places focus entirely on the picture tube with spare and elegant framing. Wood cabinet exterior showing normal scuffs and scrapes; missing one knob. Special shipping arrangements will apply. **\$300 – \$500**



**437. VINTAGE ZENITH EARLY ROUND-SCREEN TABLETOP TV.** 19 in. wide x 18 in. high x 20 in. deep with 11 in. round screen. Unique olive fiberboard cabinet combined with the primitive look of the round screen make this a charming display of the beginning of TV design. Exterior showing normal scuffs and scrapes, missing one large knob. Special shipping arrangements will apply. **\$200 – \$300**



**438. VINTAGE HOFFMAN "EASY VISION" TELEVISION.** Early 50s Hoffman "Easy-Vision" T.V. approx. 15 in. screen. Hoffman QXP on the Hoffman badge on front under the screen. Composite and veneer cabinet is cracked in back. Missing one of the two front knobs. The Masonite backing is separated from the console. Due to its age, the finish on the wood exhibits scuffs, otherwise very presentable. Special shipping arrangements will apply. Overall makes a beautiful historic display. **\$200 – \$300**



**439. FIRST COLOR TELEVISION CAMERA -- RCA TK-40/41.** The RCA TK-40/41 is considered to be the first color television camera beginning production in late 1953 and produced in greater quantity in 1954. This particular camera (MI-40534) was made in 1954 and bought by WBAP (later KXAS) of Fort Worth, the first television station in the state of Texas. Outfitted with 3 lenses, it is a live pick-up camera used to separate a color image into its primary red, blue, and green component images and convert them to signals required for the RCA color television system. The camera itself measures 52 in. in length (including panning and focus handles) x 25 in. in height with a contemporary CBS logo affixed on the side (easily removed). Pedestal (MI-26035) is made by Fearless Camera Company (RCA Television pedestal), which is affixed to the Fearless Cradle Head overall dimensions 43 in. tall x approx. 37. in. long. Beginning with the "Colgate Comedy Hour" on 11/22/53 these cameras were in wide use at TV network and affiliate studios, as well as independent TV production facilities through the 1960's. Special shipping arrangements will apply. **\$3,000 – \$5,000**





**"He's been shot! He's been shot!"**

**440. HISTORIC OSWALD/RUBY ASSASSINATION TELEVISION CAMERA.** KRLD-TV CBS Lee Harvey Oswald/Jack Ruby assassination camera. On Sunday, November 24, 1963, two days following the murder of President John F. Kennedy, accused assassin Lee Harvey Oswald was at the Dallas Police Headquarters when Dallas nightclub operator Jack Ruby walked to police headquarters and made his way to the basement. At 11:21 am CST — while authorities were preparing to transfer Oswald by armored car from the police basement to the nearby county jail — Ruby stepped out from a crowd of reporters and fired his .38 revolver into Oswald's abdomen, fatally wounding him. The shooting was broadcast live nationally, and millions of television viewers witnessed it. CBS's coverage came via its affiliate KRLD-TV and cameraman George Phenix, who just a few feet away from Oswald, taped the whole encounter. Later, on national TV, the footage would be replayed again and again frame by frame and narrated by then up and coming CBS reporter, Dan Rather: *"Now we will show you the film of Oswald being shot, still-framed, ... Watch the hat in the right-hand corner of the frame. Watch Oswald's eyes as they seem to catch the eye of the assassin [Ruby]. His head turns, he looks at the assassin and his eyes never leave him. The assassin moves in... and a few inches from [Oswald's] abdomen, fires a shot."* This is the KRLD-TV camera that was on the scene and captured one of the most shocking, milestone moments in the history of television. A General Electric Image Orthicon Television Camera outfitted with a single Rank Taylor Hobson TV lens with a 40mm-400mm zoom capacity. Measures approx. 46 in. in length mounted on a Houston Fearless cradle head and Houston Fearless manual tripod. 21 in. in height. Cradle and tripod measure 33 in. overall. Also includes 25 in. x 25 in. bell-horn loudspeaker with KRLD-TV logo. Untested. Special shipping arrangements will apply. **\$15,000 - \$20,000**





**441. KTVT CHANNEL 11 TELEVISION CAMERA.** KTVT Channel 11 Camera. A General Electric 29 in. x 18 in. camera mounted on a Houston Fearless cradle head and manual Houston Fearless tripod measure approx. 35 in. combined. There are no lenses in this camera. Special shipping arrangements will apply. **\$800 – \$1,200**



**442. WBAP-TV TELEVISION CAMERA.** WBAP-TV Channel 5 - RCA television camera outfitted with 4 lenses. The camera measures approx. 29 in. x 19 ½ in. Untested. Special shipping arrangements will apply. **\$800 – \$1,200**



**443. CBS-NETWORK FIELD-BROADCAST EQUIPMENT BACKPACK.** Military-style simple backpack frame with dummy CBS field-recording control box attached (lot includes the actual control box as well). Control box measures 15 in. x 12 in. x 7 in., pack frame is 15 in. x 31 in. Special shipping arrangements will apply. **\$200 – \$300**





**444. THE BEATLES! AN ORIGINAL 1965 PHOTOGRAPHIC ARCHIVE – SOLD WITH COPYRIGHTS.** As a 17-year-old apprentice, photographer Bill Carlson was in the right place at right time. When media passes came through the Telex for the Beatles' arrival press conference and outdoor concert in Minneapolis on August 21st, 1965, none of Carlson's fellow (mostly older) photographers wanted to see that crazy "kids stuff." So, Carlson grabbed his cameras and headed out to the Met Stadium, a photography-hungry youth determined to seize every opportunity to learn and perfect his art form. In these images, Carlson conveys an intimate sense of what it was like to "be there" during the Fab Four's whirlwind visit. The exquisite collection includes (148) original negatives -- (46) 2 1/4 in. format negatives taken with a Hasselblad and (102) 35mm negatives taken with a Nikon -- plus the vintage contact sheets. Included with the photographs are all the accompanying rights (including the federal copyright), four vintage 10 1/2 in. x 13 1/2 in. handmade photographic prints by Carlson of each band member from 1965 and an entire set of recently-made, one-of-a-kind handmade 11 in. x 14 in. prints each signed by the photographer. An amazing opportunity to own a Beatles time capsule, with copyrights, from the era when the band became one of the biggest pop-cultural, musical explosions to shape that era. These amazing photographs have been published in the acclaimed coffee table book, "The Beatles! A One Night Stand." **\$40,000 – \$60,000**





**445. PRINTED LITHOGRAPH OF SHEET MUSIC FOR "WE ARE THE WORLD"**  
SIGNED BY PERFORMERS. 39 1/2 in. x 21 1/4 in. lithograph of the sheet music to "We Are The World", written by Michael Jackson and Lionel Richie on behalf of their charity seeking to feed starving people in Africa. Above the sheet music image is a print of pencil drawings of some of the stars involved in the recording, including likenesses of Michael Jackson, Lionel Richie, Harry Belafonte, Bruce Springsteen and others. The poster is signed (to Cindy) by a myriad of stars involved including Michael Jackson, Bette Midler, Stevie Wonder, Billy Joel, Diana Ross, Bruce Springsteen and many more. Poster is rolled and in excellent condition. **\$1,500 – \$2,500**



**446. MICHAEL JACKSON PERFORMANCE WORN "VICTORY TOUR" SUNGLASSES.** A pair of metallic gold aviator-style sunglasses with amber smoked lenses. Michael Jackson wore these glasses during his 1984 "Victory Tour" It is well documented that Jackson would gift performance glasses such as these to special friends. The inside of the left stem of the glasses are etched "MJ 33-01 84." 5 1/2 in. by 2 1/4 in. Comes with a LOA from the previous owner stating that these were acquired from Jackson's personal manager Frank Dileo. In Excellent condition. **\$1,000 – \$1,500**



**447. WHITNEY HOUSTON AWARD FOR SALES OF 1,000,000 COPIES OF "I LOOK TO YOU".** Whitney Houston's 21 1/2 in. x 25 1/2 in. Sony presentation award display. This custom display features a gold LP and CD disc of Houston's sixth and final studio album "I Look to You" released in 2009. Within the black beveled, shadow box frame are three 15 1/2 in. tall images of Whitney posing playfully as well as a placard with the CD cover and presentation inscription, "Presented to "Whitney Houston" to commemorate sales of more than 1,000,000 copies of the Sony Music compact disc 'I Look to You'". **\$300 – \$500**





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**448.** (Warner Bros., 1992) **WHITNEY HOUSTON SCREEN-USED “RACHEL MARRON” “QUEEN OF THE NIGHT” COSTUME FROM *THE BODYGUARD*.** (Warner Bros., 1992) Costume designer Susan Nininger penned the original design for this incredible “Queen of the Night” costume. Since this complex costume incorporates armor elements, Chris Gilman of Global Effects, known for his expertise in creating suits of armor, was hired to create it. Gilman handed Nininger’s design to his colleague, noted production designer Patrick Tatopolous, to refine the costume sketch to a practical workable costume. Inspired by Maria, the Maschinenmensch (machine-human), in the 1927 Fritz Lang classic *Metropolis*, the Art Deco costume consists of a chromed thermal formed chest plate, a stylized corset with chrome and aluminum accents, a metallic gray undersuit with attached garter straps detailed with metal studs, silver lamé crepe skirt, pair of aluminum arm cuffs with chrome ball detailing, broad Egyptian-style collar festooned with chrome balls, a waist belt with attached strings of hanging chrome beads, a pair of gray over-the-knee high heel boots accented with metal diamond-shaped studs running down the sides of the legs and gray opera-length gloves with both metal and hematite beading. The costume is completed with a chromed fiberglass headpiece with aluminum hoop arcing across the head. In the film there is a “Queen of the Night” music video playing on the back screen of the stage while Whitney is performing her number. This costume was utilized in the making of both the screen-seen video and it was slightly modified to be worn on stage during the concert sequence. The corset and gloves are marked “Darlene” (Whitney’s dance double who was pulled off the stage in the scene when the crowd gets out of control). The gray undersuit was purposely distressed in areas showing above the chest armor to exhibit this jarring experience. Whitney also wore this costume when Kevin Costner’s character holds her (sans chest armor) in his arms following this incident—the very image used for *The Bodyguard* movie poster. The costume exhibits some missing beads in areas from production use; overall in fine condition. One cannot find a better costume worn by Whitney Houston—one of the greatest musical performers of all time—at the peak of her storied career. Comes with a letter of authenticity from Chris Gillman. **\$20,000 – \$30,000**



**449. PATRICK TATOPOLOUS *THE BODYGUARD* COSTUME SKETCH FOR WHITNEY HOUSTON “QUEEN OF THE NIGHT” SIGNED BY WHITNEY HOUSTON.** (Warner Bros., 1992) Patrick Tatopolous original costume sketch for Whitney Houston’s lavish “Queen of the Night” costume from *The Bodyguard* – inscribed to Chris Gilman who created this costume for the film, “You do Great body work” and signed, “Peace Whitney”. The sketch is accomplished with ink and pastels on 24 in. x 19 in. tan construction paper. The sketch features the image of a sublime Whitney Houston wearing a version of a futuristic homage to the style of the classic silent Sci-Fi film; *Metropolis*. Inscribed and signed by the artist, “*Body Guard*” (*Whitney Houston Stage Costume*) P.Tatopolous 10/17/91” In Very Fine condition. **\$1,000 – \$1,500**





**450. WHITNEY HOUSTON AWARD FOR SALES OF 1,000,000 COPIES OF *THE BODYGUARD*.** (Warner Bros., 1992) Whitney Houston's 23 ¾ in. x 19 ½ in. Arista Records *The Bodyguard* presentation award display. This custom display features a Platinum LP and an array of CD discs of Houston's soundtrack recordings for *The Bodyguard* released in 1992. Within the black shadow box frame is an 11 in. x 19 ½ in. cutout image of Kevin Costner carrying Whitney in the famous rescue scene from the hit film. Also contains a placard with *The Bodyguard* CD cover and presentation inscription, "Presented to Whitney Houston to commemorate sales of more than 1,000,000 copies of the Arista Records compact disc 'The Bodyguard'". This popular recording included Whitney Houston's mega-hit rendition of the Dolly Parton song, "I Will Always Love You". **\$300 – \$500**



**451. WHITNEY HOUSTON CUSTOM FABRICE SIMON SEQUINED GOWN WORN AT THE 1988 GRAMMY AWARDS.** This gorgeous sequined gown was designed by Fabrice Simon expressly for Whitney Houston to wear at the 30<sup>th</sup> annual Grammy Awards held on March 2, 1988. The black gown features sequined spaghetti straps with a floral motif bust line with related floral patterns throughout. At this ceremony Whitney won Best Pop Vocal Performance, Female for "I Wanna Dance With Somebody (Who Loves Me)." Whitney donated this gown for an AIDS Charity in 1992 and it is accompanied by a large 8 in. x 12 in. color signed photograph of Whitney wearing the gown holding her Grammy Award. On the surrounding photographer's mat, Whitney has inscribed in silver ink, "Peace Help fight Aids Whitney" and has drawn a happy face to the right of her signature. Accompanied by the original "Sunday By the Bay" auction catalog (held July 12, 1992) featuring the Whitney evening gown as lot "L5A" as well as the original Federal Express air bill from "Nippy, Inc." (Houston's production company) sending the gown and signed photo to the charity. A fantastic gown, with exceptional provenance, worn early in Houston's career for her second Grammy win. **\$3,000 – \$5,000**



**452. WHITNEY HUSTON AWARD FOR SALES OF 500,000 COPIES OF THE CD "I LOOK TO YOU"**. Whitney Houston's 23 ½ in. x 19 ½ in. Sony presentation award display. This custom display features a gold LP and CD disc of Houston's sixth and final studio album "I Look to You" released in 2009. Within the black beveled, shadow box frame is a 16 in. x 10 ½ in. cutout image of Whitney as well as a placard with the CD cover and presentation inscription, "Presented to "Whitney Houston" to commemorate sales of more than 500,000 copies of the Sony Music compact disc 'I Look to You'". The title, "I Look To You" is also affixed in 3 in. letters in relief across 15 in. of the left side of the glass. **\$300 – \$500**



**453. WHITNEY HUSTON PERSONAL DOLCE AND GABBANA SUIT.** Personal suit of Whitney Houston by Dolce and Gabbana. A fine black double-breasted blazer and simple black knee-length skirt make up this sophisticated pantsuit. Whitney Houston made her fashion mark wearing elegant tailored blazers, a signature of her look throughout her life. This basic black ensemble is made of finely corded wool with left breast and two hip pockets on the blazer and delicate paneled pleats on the zippered skirt. The blazer collar features the "Dolce and Gabbana made in Italy tag". This suit was bought as part of a collection of items from the AJ Willner Auction of Nippy Inc., Whitney's production company, on January 9th 2007.. **\$1,000 – \$1,500**



**454. WHITNEY HUSTON SCREEN-WORN ALEXANDER MCQUEEN SUIT FOR A GERMAN TV INTERVIEW FOR HER SINGLE "I LOOK TO YOU"**. Whitney Houston's exquisitely tailored two-piece Alexander McQueen pantsuit. A vented, one button blazer with breast pocket and two hip pockets plus a pair of ribbon-striped, pencil-leg slacks make up this elegant Tuxedo style suit. The crème-colored ensemble was worn by Whitney Houston only once, during her "Wetten Das" TV show interview in Germany in October of 2009. Houston performs "I Look to You", the title track of her album, before conducting a brief interview for live audience. A brilliant example of Houston's signature style by one of fashion's foremost designers. With "made in Italy" cloth tag and Alexander McQueen metal charm tag on the inside collar. This outfit was purchased from Whitney Houston's sister in law, Pat Houston, at her celebrity consignment shop. **\$1,000 – \$1,500**





**455. BRITNEY SPEARS STAGE-WORN SEQUINED CATSUIT FROM HER “Oops!...I Did It Again” PERFORMANCE AT THE 2000 GRAMMY AWARDS.** This ornate, custom-made sequined catsuit was worn by pop star Britney Spears at the 42<sup>nd</sup> Annual Grammy Awards in 2000 while performing her iconic hit “Oops!...I Did It Again.” The red catsuit is literally covered with sequins and exhibits tailored lateral “hourglass” cut-outs at the midriff to accentuate her physique. Britney wore this costume during the dress rehearsal as well as her main performance at the Grammy’s on February 23, 2000. The iconic costume was personally donated by Britney Spears for The Britney Spears Foundation and is accompanied with a signed letter of authenticity by Spears. “Oops!...I Did It Again” debuted at number one on the U.S. Billboard 200, selling over 1.3 million units in the first week, including more than 500,000 units in the first day of release, giving Spears the highest-ever sales in one week by a female artist. An incredible stage-worn costume worn during Britney’s meteoric rise to fame. **\$8,000 – \$12,000**

**456. WILLIAM HOLDEN 1953 ACADEMY AWARD TROPHY FOR STALAG 17.** William Holden's Oscar for "Best Actor" presented at the 1953, 26<sup>th</sup> Annual Academy Awards ceremony held at the RKO Pantages theater in Hollywood, California. Holden won the award for his portrayal of Sgt. J. J. Sefton in *Stalag 17*. Sefton is a WWII POW and self-centered survivor until he is suspected of leaking info about his fellow prisoners to their German captors. Sefton must now determine the real informer or risk bodily harm from his resentful prison mates. Made of gold-plated britannium on a black metal base, the trophy is 13 ½ in. tall, weighs approx. 8 ½ lbs. and depicts a knight rendered in Art Deco style holding a crusader's sword standing on a reel of film with five spokes. The five spokes each represent the original branches of the Academy: Actors, Writers, Directors, Producers, and Technicians. The 5 ½ in. x 1 ½ in. presentation plaque affixed to the front of the base is engraved, "Academy First Award to William Holden for his performance in 'Stalag 17'". On the back foot of the base is a gold, crescent shaped 1 ½ in. x ½ in. plaque affixed that reads, "Academy of Motion Picture Arts and Sciences 1953". This Oscar was mounted by Holden on a black wooden, felt-bottomed base that measures 4 in. tall x 7 in. wide. The 1953 Academy Awards show was only the second ever televised and it is recognized that Holden made the shortest acceptance speech in the history of the Awards at the time; "Thank You". It was later revealed that he was rushing, as the show was running over schedule. Holden subsequently took an ad out in Hollywood trade papers thanking all the people he'd neglected to name at the awards ceremony. This is a very rare opportunity to acquire the gold standard symbol of Hollywood success. An international icon. Add to that the pedigree of the iconic actor it was awarded to, and this is truly an amazing, once-in-a-lifetime offering. **\$80,000 – \$120,000**





# Hollywood's Golden Age



**457. GROUP OF 750+ PHOTOPLAY EDITIONS FROM HOLLYWOOD'S GOLDEN AGE.** This extraordinary collection consists of (750+) Photoplay editions and variants. With the advent of full-length feature films, frequently adapted from popular literature, the Photoplay Edition was born (ca. 1913). These editions usually featured a graphic representation of the film on the dust jacket and still photos reproduced inside. Included are hundreds of Grosset & Dunlap and A.L. Burt editions, rare British printings and other related items such as Big Little Books and Whitmans. *Frankenstein*, *Murders in the Rue Morgue*, *Dracula*, *King Kong* (sans dust jacket) and other great horror classics are present. *Thief of Bagdad* from 1923 with Douglas Fairbanks and Anna May Wong with beautiful wrap-around jacket art by Willy Pogany. *The Phantom of the Opera*, *The Hunchback of Notre Dame* and *The Unholy Three* with Lon Chaney, Sr., *The Miracle Man* from 1919, as well as rare paperback editions from the 1920s for *The Road to Mandalay* and *The Black Bird* also with Lon Chaney. Scores of editions for great films such as *The Adventures of Robin Hood*, including the rare Ward Lock printings with dust jackets, various *Gone With the Wind* editions including the rare maroon and brown bound editions (these were released without jackets), British Readers Library editions of *Frankenstein*, *Cat and the Canary*, *The Fleet's In* with Clara Bow, *7<sup>th</sup> Heaven* with Janet Gaynor who won the Best Actress Oscar, *Don Juan* with the Great Profile – John Barrymore, *The Gaucho* with Douglas Fairbanks and much more. Other titles include the 1916 edition of *20,000 Leagues Under the Sea*, MGM's *Grand Hotel* (1932's Best Picture), *Arrowsmith* with Ronald Colman, *As You Desire Me* with Greta Garbo, *Beast of the City* – a scarce edition with Mach Tey painting of Jean Harlow, D.W. Griffith's *Birth of a Nation*, *The Black Pirate* with Douglas Fairbanks, *Captain Blood* with Errol Flynn, 1934's *Cleopatra* with a sexy image of screen star Claudette Colbert, a rare 1914 edition of *Damon and Pythias*, *Dawn Patrol* (1930), the rare 1920s Stage Play edition of *Dracula* that featured Bela Lugosi, the difficult to locate *Dr. Jekyll & Mr. Hyde* (1932) for which Fredric March won the Best Actor Oscar, *The Eagle's Mate* from 1914 which is recognized as one of the more difficult editions to locate in a NM dust jacket, 1924's *He Who Gets Slapped*, 1939's *The Hound of the Baskervilles* with Basil Rathbone as Sherlock Holmes, *I Am a Fugitive From a Chain Gang* with Paul Muni as the ill-fated James Allen, two G&D variants of the historic first sound film – *The Jazz Singer* with Al Jolson, *The Lost World* 1925's sci-fi film with animation by the great Willis O'Brien, *Madam Satan*, *The Man Who Laughs* with Conrad Veidt, *The Mark of Zorro* with Douglas Fairbanks, *Mata Hari* with a superb image of Greta Garbo, *Mr. Wu* (1927) and *Oliver Twist* (1922) both with Lon Chaney, *Orphans of the Storm* the D.W. Griffith classic with the Gish Sisters, Greta Garbo in *Queen Christina* (Mach Tey art), the rare *Rasputin and the Empress* featuring John, Lionel and Ethel Barrymore, *Salomey Jane's Kiss* – another early and rare edition, 1925's *She* from H. Rider Haggard's novel, the rare *She Done Him Wrong* with buxom Mae West, *The Spoilers* from 1914, *Tarzan and the Golden Lion* – 1924's epic film produced by Edgar Rice Burroughs, 1914's rare *Under the Crescent*, the rare softcover *All Quiet on the Western Front*, rare editions for *Gulliver's Travels*, *Snow White*, *Alice in Wonderland* and even the difficult to find 1953 Science Fiction Digest with *Creature From the Black Lagoon*. Dust jackets are present in over 98% of the editions that were made with dust jackets. Condition varies from Near Mint and others exhibit wear and scuffing to dust jacket with some chips and tears. There are variations in editions (no duplicates). Interested bidders are encouraged to view this extensive lot in person. This is a rare opportunity to acquire a comprehensive collection of a size and magnitude that took years to assemble. **\$25,000 – \$35,000**

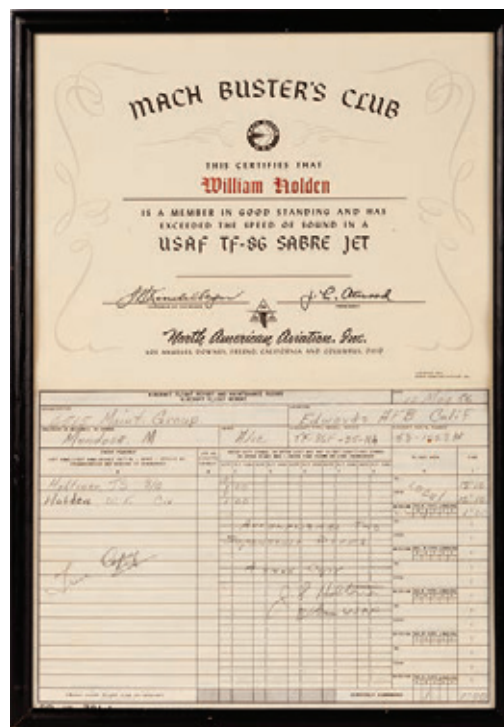








**458. WILLIAM HOLDEN 1973-74 EMMY FOR *THE BLUE KNIGHT*.** This is the Emmy Award trophy given to William Holden in 1974 for Outstanding Lead Actor in a Miniseries or a Movie for *The Blue Knight* (Lorimar Productions, 1975-1976). Holden achieved the award for his portrayal of a tough and cynical LAPD cop. The Primetime Emmy statuette weighs six pounds, twelve-and-a-half ounces and is made of copper, nickel, silver and gold. The Emmy trophy depicts a winged woman holding an atom and standing on a domed base with "The National Academy of Television Arts and Sciences" embossed on the perimeter. The statue stands 15 ½ inches tall with a base diameter of 7 ½ inches and weighs 88 oz. Each takes over five hours to make and is handled with white gloves to prevent fingerprints. The same company that creates the Oscar trophies for the Academy Awards manufactures the Emmy. The engraved inscription on the front of the Emmy base reads, "1973-1974 Television Academy Awards Best leading Actor IN a Limited Series WILLIAM HOLDEN The Blue Knight NBC." The metallic plating on the trophy is lightly pitted from age, but overall in Excellent condition. **\$2,000 – \$3,000**



**459. WILLIAM HOLDEN MACH BUSTER CLUB CERTIFICATE AND FLIGHT REPORT.** William Holden's "Mach Buster's Club" certificate acknowledging that he is a "Member in good standing and has exceeded the speed of sound in a USAF TF-86 Sabre Jet". Included with the 8 ½ x 11 in. certificate is Holden's 8 in. x 11 ½ in. aircraft flight report and maintenance record from May 12<sup>th</sup>, 1956 with all the details of his accomplishment of "Two supersonic dives" at Edwards Air Force base in California. Holden served as a 2nd lieutenant in the United States Army Air Forces during World War II. **\$300 – \$500**



**460. COLLECTION OF (20) WILLIAM HOLDEN AWARDS.** These are William Holden's personal collection of certificates and awards from Holden's estate. These framed certificates, awards and plaques include Mexican Government's Motion Picture Festival – 1941, (2) Box Office Awards for *Bridges of Toko-Ri* and *Apartment for Peggy*, (4) Motion Picture Herald awards for being one of the top 10 "money making stars" – 1950, 54, 55, 57, Department of Defense certificate of esteem – 1952, LA Women's Club award for Best Actor – 1955, Modern Screen top 10 stars award – 1954, Exhibitor Award (undated), (2) Film Daily awards – 1953, City of LA Board of Recreation & Park Commissioners award – 1954, Independent Film Journal's top money-making star award – 1955-56, (4) Exhibitor Laurel Awards for top 10 stars of 1953-54, 1957-58, 1962 and All-time topline star 1963. Awards are in varying conditions but overall in Excellent condition and ready for display. **\$600 – \$800**

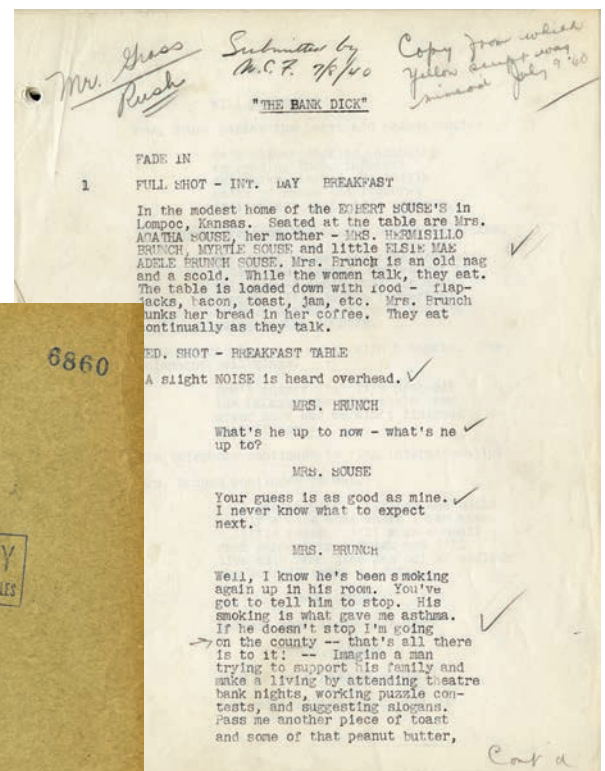
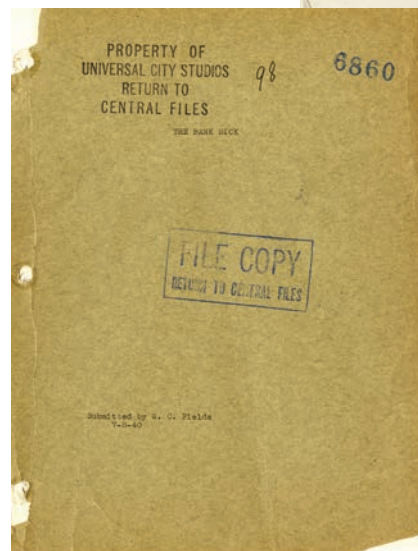




**461. (4) CECIL B. DeMILLE PERSONAL OVER-SIZE PHOTOGRAPHS FROM HIS OFFICE.** A collection of (4) 22 ½ in. x 19 in. framed photographs from Cecil B. DeMille productions from the walls of DeMille's own office. Large black & white photos all have title cards attached to the bottom of their frames and actor names signifying the cast pictured. Photos include *Joan the Woman* (1916) depicting Geraldine Farrar as "Joan" on a wood pyre while throngs look on and Theodore Roberts as "Cauchon" observes the martyrdom. *The Woman God Forgot* (1917) features Geraldine Farrar as "Tezca", surrounded by Theodore Kosloff, Raymond Hatton and Julia Faye (all in Aztec costume) while Wallace Reed as "Alvarado" appeals. *A Romance of the Redwoods* (1917) Elliott Dexter, Mary Pickford and Charles Ogle. And *Saturday Night* captures a lively set with Julia Faye central as "Elsie Prentiss" surrounded by cast. Original frames are in various conditions, but Very Good for their age. Photos appear in Excellent condition. Unexamined out of frames. **\$1,000 – \$2,000**

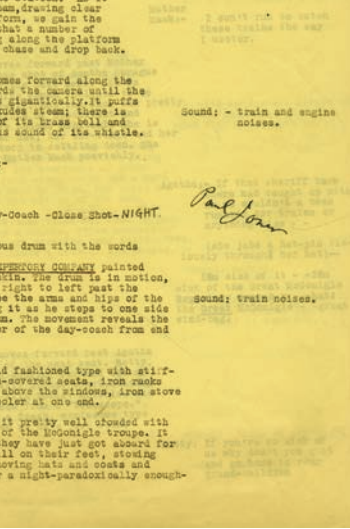
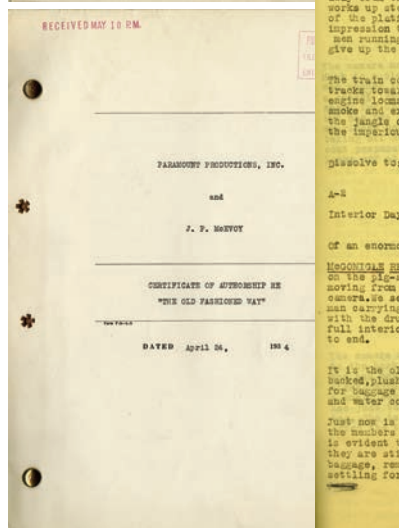
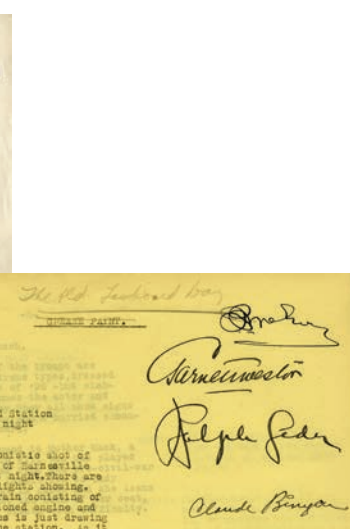
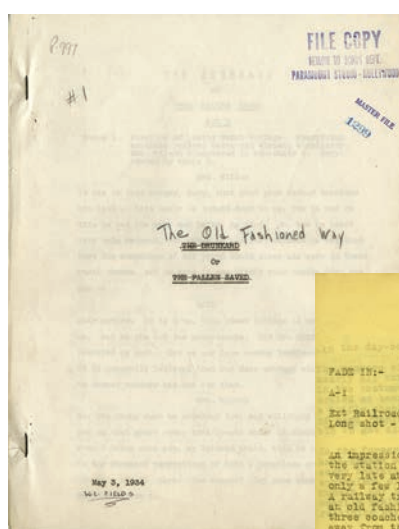
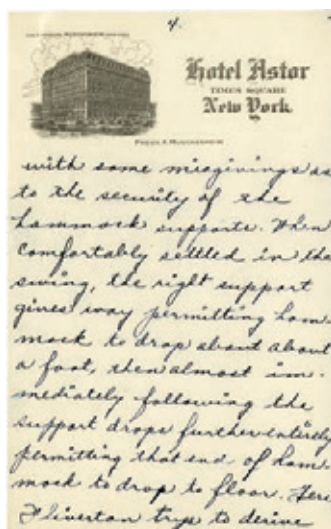
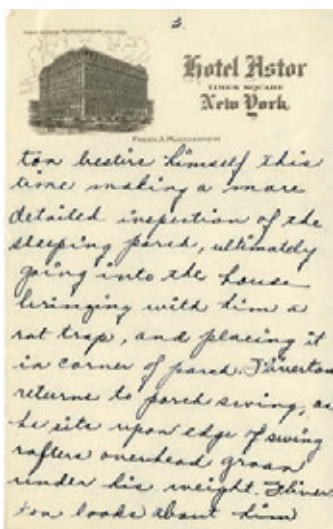
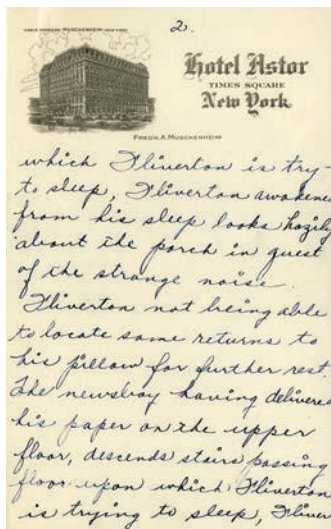
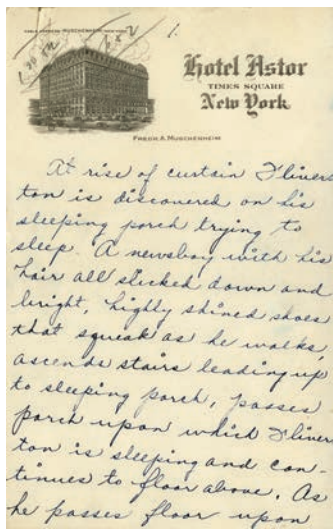


**462. CECIL B. DeMILLE PERSONAL SHIRT EMBROIDERED WITH MONOGRAM.** Cecil B. DeMille custom made crème colored linen shirt. This is a long sleeved shirt with incredibly intricate diamond fabric pattern and mother of pearl buttons on the front closure. No pockets. The collar is a band style with buttonholes on back and sides for attachment of starched collars. The ornate DeMille monogram graces the left sleeve with an embroidered "CB(de)M" in purple thread. The sleeves feature 5 ½ in. long cuffs with duo buttonholes for cuff links. The bottom hem is tail cut in the style of the day. The collar bears the small stamp "CBM" visible above the "Machin Shirtmakers 129 SO. Flower Los Angeles" manufacturer's sewn-in tag. **\$200 – \$300**



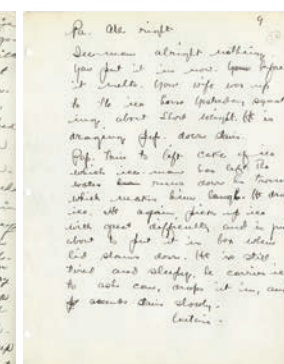
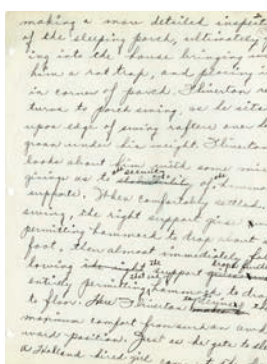
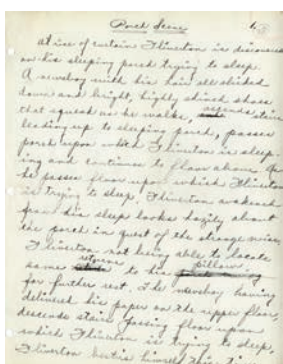
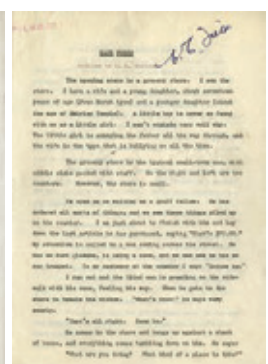
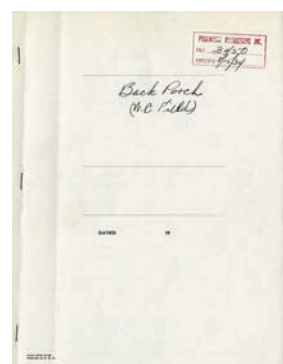
**463. W.C. FIELDS SUBMITTED COPY OF THE BANK DICK SCRIPT.** (Universal, 1940) This is an official studio bound copy of a script for the classic comedy *The Bank Dick*, submitted to Universal City Studios by W.C. Fields in 1940. The back cover is intact while the front cover has some flaking corners and edges. Typed on the front cover is the title "*The Bank Dick*" and "Submitted by W.C. Fields 7-8-40" along with studio file stamps. Fields has written in pencil on pg.1, "Copy from which yellow script was mimeo'd July 9, '40" and at lower right has penciled, "Cont'd" on pages 1,2 and 3. Script pages are clean and exhibit studio reader's pencil proofing checks throughout. Binding brads have been removed. **\$1,000 – \$2,000**





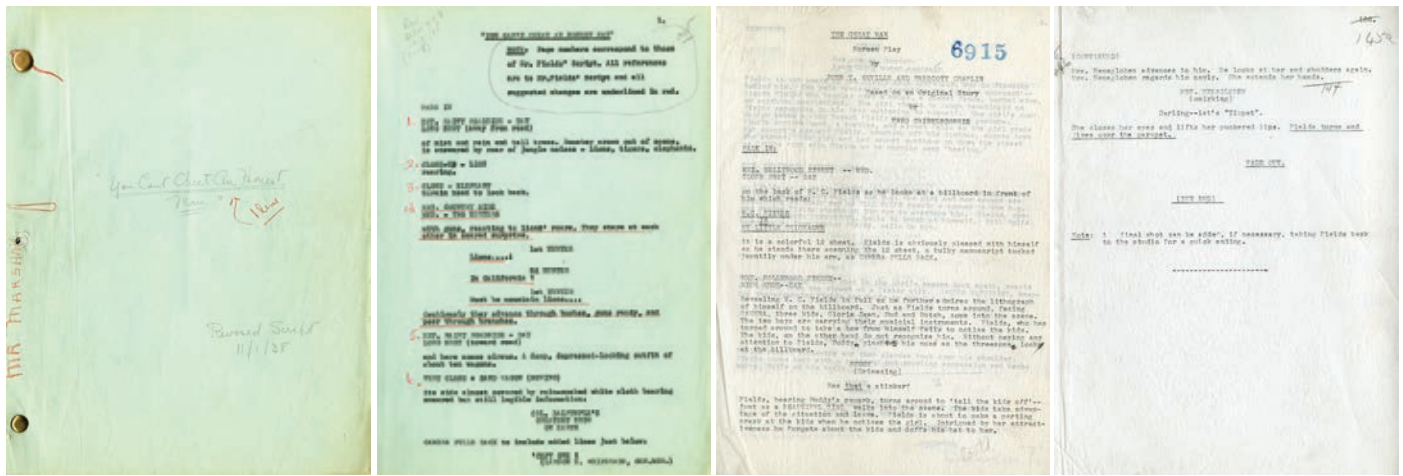
464. W.C. FIELDS HANDWRITTEN MANUSCRIPT FOR VAUDEVILLIAN "BACK PORCH" SKIT. (Paramount, 1934) 19-page comedy skit handwritten in black ink on Hotel Astor, 9 1/2 in. x 6 in. stationery. This skit contributed to the evolution of "The Back Porch", which ultimately became the 1934 W.C. Fields comedy *It's A Gift*. The manuscript is immaculately written up to page 14 where there seems to have been an ink mishap. There are blots and smears on the perimeter of the page, but nothing to obscure the content. After page 15, the remainder of the manuscript is written on 5 1/4 in. x 6 1/2 in. paper. The lot includes a typed, scripted version of the skit marked, "no title" but with the title "Sleeping Porch" penciled in. **\$2,000 – \$3,000**

466. W.C. FIELDS *THE OLD FASHIONED WAY* SCRIPT AND SIGNED WRITER'S AGREEMENT. (Paramount, 1934) *The Old Fashioned Way* dialog script dated "May 3, 1934" with the name W.C. Fields handwritten in pen under the date. The cover features the title, "The Old Fashioned Way" written in pencil above two previously scratched out titles; "The Drunkard or The Fallen Saved". The script bears Paramount Studio's file stamp and is bound at the spine by two staples. Accompanied by a "Certificate of Authorship" document signed by collaborating writers J.P. McEvoy, Claude Binyon, Garnett Weston, Lex Neal, Walter DeLeon, Paul Jones, Ralph Cedar and witnessed by a notary. There is also a fragmented and hand-edited multi-color paged script signed by most of the writers. **\$1,000 – \$2,000**



465. W.C. FIELDS HANDWRITTEN MANUSCRIPT FOR "BACK PORCH" SKIT, SIGNED STUDIO OUTLINE AND SCRIPT PAGES FROM *IT'S A GIFT*. (Paramount, 1934) This is a 9-page, W.C. Fields handwritten manuscript for a "porch scene" attributed to *It's a Gift* (working title: *The Back Porch*). The manuscript is written and numbered in black ink and edited with scratched out words and sentences and an amended paragraph on the back of page 7. The manuscript includes a "Back Porch" outline, written and signed by W.C. Fields, a typed copy of Field's handwritten skit and a multi-page script segment. Also a production ledger page outlining the production number, authors, cost of script purchase and negative costs. A detailed look into the mind of a comic genius. **\$3,000 – \$5,000**





**467. TWO (2) W.C. FIELDS "DIRECTOR'S COPIES" OF SCRIPTS FROM *YOU CAN'T CHEAT AN HONEST MAN* AND *NEVER GIVE A SUCKER AN EVEN BREAK*.** Shooting scripts with annotations and colored page changes. *You Can't Cheat an Honest Man* (Universal, 1939) carbon copy collated script with graphite and red pencil markings and notations. The cover is marked with red pencil edits, and labeled with "Mr. Marshall" (referring to director George Marshall) and "Revised Script 11/1/38". The second script "The Great Man" would ultimately be titled *Never Give a Sucker an Even Break* (Universal, 1941). The script is bound in a light green, bradded, unmarked cover. The content is typed (some black ink, some red ink) with page and scene numbers edited in graphite pencil. Both scripts are in good condition exhibiting signs of production use. **\$1,000 – \$2,000**

**468. KATHE KOLLWITZ "DEATH AND THE WOMAN" (TOD UND FRAU) LITHOGRAPH.** This dramatic 24 in. x 20 in. lithograph was originally created in 1910 by German artist Kathe Kollwitz (1867-1945), celebrated for her empathy in works portraying poverty, hunger and war. In this piece, a mother is the central figure in a tug-o-war between a child and the skeletal specter of death. This is an unsigned lithograph of one of this artist's most recognized works, produced from original engraved plates around the 1960s on off-white, woven paper. "Orig. Rad. Von Kate Kollwitz" is finely imprinted on the lower left corner and "Druck v. O. Felsing, Berlin-Chlthbg." in the lower right corner. In excellent condition and once a part of the late Forrest J Ackerman's world-renown collection, originally purchased for his wife Wendayne, who fled Germany during WW2. **\$800 – \$1,200**



**469. LEONARDO BRILL EBONY, IVORY AND GOLD PRESENTATION ORCHESTRA CONDUCTOR BATON.** Ebony, ivory and gold trimmed presentation baton, given to Leonardo Brill (died 1936) by mining magnate Amasa B. Campbell of Spokane. The baton's central gold "collar" is engraved "Leonardo Brill April 27, 1921 Spokane." Brill was an important musical figure in the early musical life of Spokane, responsible for creating some of the city's first professional musical ensembles, and later moved to Los Angeles and became music director for Fox Films. Baton measures 16 ¼ in. long, with delicate filigree metalwork of the gold tip, collar and end. Housed in its original velvet-lined case, which exhibits some wear at the edges. **\$1,000 – \$1,500**





**470. HOUDINI ACTUAL PRISON CELL LOCK AND KEY FROM NEWGATE PRISON, LONDON, FROM WHICH HE ESCAPED.** Constructed from solid steel, the lock measures a substantial 9 ¾ in. wide x 7 ¾ in. tall and has four holes for mounting onto bars, keyhole and solid rectangular lock protruding from the left side. Also included is the large skeleton key measuring 8 ¼ in. long belonging to the lock. Houdini escaped from the cell in London, England to which this lock and key belong. The prison officials were so impressed with his escape that they removed the lock from the cell and presented it to him as a souvenir. Accompanied with a letter of provenance from Sidney Radner, the protégé of Houdini's brother Hardeen. Hardeen gave Radner Houdini's collection in the 1940s. Framed in a shadowbox measuring 17 ¼ in. x 25 ¼ in. From the Houdini Magical Hall of Fame Auction held by Butterfield & Butterfield November 15, 1999 (lot #385). **\$10,000 – \$15,000**



**471. HOUDINI SLAVE NECK BAND.** Slave neckband used by Harry Houdini. Hand-made clamp made of pounded metal with large eyelets on each end. From Houdini's private collection. Bands like this were placed around slave's necks and then fastened together by a thick chain threaded through the eyelets. This piece was used by Houdini for one of his daring escape acts. Formerly in the Houdini Historical Center. Together with a letter of provenance signed by Sidney Radner. Shadowbox dimensions are 15 ¾ in. x 21 in. **\$2,000 – \$3,000**





**472. 14K GOLD BROOCH WITH DIAMONDS, RUBIES AND SAPPHIRES. FROM THE ESTATE OF MARY PICKFORD.** Mary Pickford's personal brooch in the form of an American winged anchor pin. The beautiful, intricately detailed yellow gold 14K base of the brooch features eagle's wings spread out on either side of a ship's anchor with unfurled length of chain. Central is a red, white and blue USA flag plaque set with seven baguette-cut rubies, four baguette-cut sapphires and six single-cut diamonds, totaling approx. 0.5ct., and graded H-I color and SI clarity. Measures 2 in. wide. Weight 10.2 grams. This exceptionally well-crafted and highly patriotic piece was worn with pride by "America's sweetheart", one of the world's original bona fide movie stars, Mary Pickford. **\$3,000 – \$5,000**



**473. LOT OF (5) 14K GOLD PIECES FROM THE ESTATE OF MARY PICKFORD.** Fine collection of Mary Pickford personal gold includes (1) yellow gold 2 ¼ in. x 3 ½ in. x ¼ in. hinged flat Cartier compact, (1) yellow gold pair of 2 ½ in. long vanity tweezers, (1) gold 1 ¾ in. x 3 ¼ in x 5 ½ in. jewelry box with all-over chased foliage, engraved scrolling decoration and green velvet lining- Monogrammed "MP" in cartouche, (1) 14 karat gold 4 in. x 2 in. x ¼ in. checkbook inscribed "CBR" – inside are blank bank checks from the 1920s. Interior inscription reads "Buddy Rogers Olanthe Kansas, (2) 14 karat gold presentation trinkets; a key to the city of San Diego with a medallion inscribed "San Diego California 1919, Compliments of Mayor Louis J. Wilde to Mary Pickford"; and a medallion from the "Breakfast Club, Shrine of Friendship Artist Medal, awarded to Miss Mary Pickford for Distinguished Achievement during 1934 in the field of radio, screen and literature". Total weight 471 grams. **\$12,000 – \$15,000**



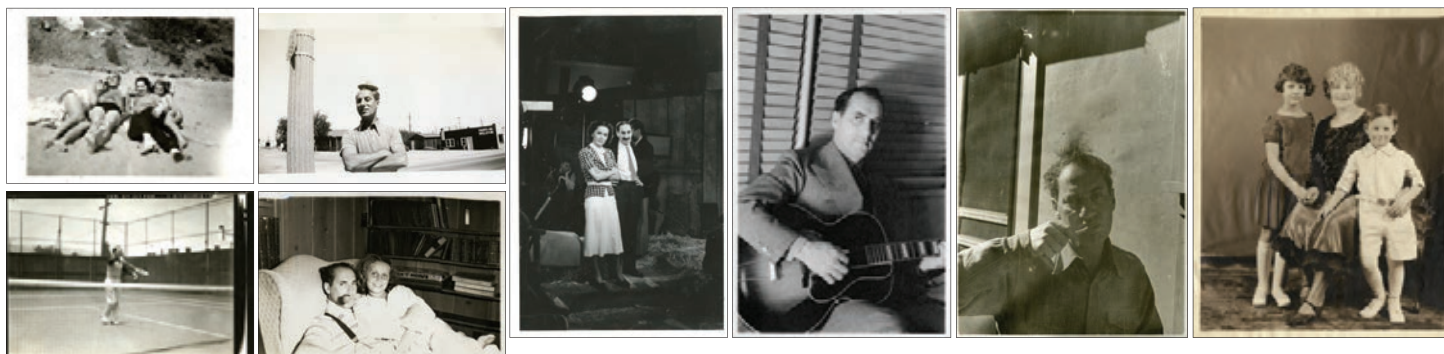
The following 27 Lots (474-500) are from the collection of actor/director Frank Ferrante. The items represent a lifetime of friendship with the Marx Family and 25 years of portraying the legendary Groucho Marx on stage and television. Mr. Ferrante starred in "Groucho: A Life in Revue" written by Groucho's son Arthur. He earned a New York Theatre World Award, a London Laurence Olivier nomination and subsequently starred in the national PBS TV special. Mr. Ferrante collaborated with Arthur Marx on the book "Groucho: A Photographic Journey" (2002) and voiced Groucho for the audio-book "Love, Groucho" written by the comedian's daughter Miriam. Mr. Ferrante is currently touring nationally in his one-man "An Evening With Groucho." This offering represents an unprecedented collection of pieces from the Marx family that has never been to public auction before.



**474. GROUCHO MARX A NIGHT AT THE OPERA WIRE RIM EYE GLASSES.** Groucho Marx's trademark look included his greasepaint mustache and eyebrows and round silver "Windsor-style" wire rim eyeglasses. These glasses were worn by Groucho in films including "A Night at the Opera" (1935) and "A Day at the Races" (1937) and during live tapings of his radio shows in the 1940's. These glasses were placed in a safe deposit box along with Marx's Academy Award upon the comedian's death in 1977. Photos of Marx wearing the glasses are featured in many books including his son Arthur's "Groucho: A Photographic Journey." The glasses are also referenced in the book "Raised Eyebrows." These glasses frames are all metal wire with beveled nose rest. There are no lenses in the frames and feature a saddle-style nose bridge and temple stems that wrap around the ears. The glasses are in excellent condition. **\$20,000 – \$30,000**



**475. GROUCHO MARX 1923 PHOTO FROM STAGE SHOW I'LL SAY SHE IS.** This original 1923 8 ¼ in. x 6 ¼ in. photograph was a source of pride for Groucho. It was taken during the Marx Brothers' successful run in Philadelphia that led to their first Broadway acclaim. Groucho dressed here as Napoleon. This photo has been featured in many books on the Marx Brothers including "Groucho & Me" (1959) and "The Grouchophile." (1976). In both books Marx describes a funny moment: *"This picture was taken outside the Walnut Street Theatre (Philadelphia). It reminds me of the time I bought a car in Philadelphia from a Frenchman. He called it a 'stoo-duh-bay-kaire.' The car was delivered to me during intermission. I took it out for a spin. The streets were very narrow around the theater, and I got caught in a traffic jam, with streetcars in front and in back of me. The second act would be starting any minute, so I chose to leave the car where it was. I got out of the car and ran to the theater – in my Napoleon suit. People on the street must have thought I was a nut. A cop chased me. When he caught up, I explained the situation. 'I'm an actor,' I told him. 'That doesn't give you the freedom to leave your car deserted on the street,' he said. I gave him a couple of passes to see the show."* – Groucho Marx, 1976. **\$300 – \$500**



**476. GROUCHO MARX 1930s PERSONAL FAMILY PHOTO ALBUM.** This Groucho Marx personal photo collection includes an 80-page 12 in. x 7 in. photo album featuring personal and candid photos of Groucho Marx and his family – wife Ruth, son Arthur and daughter Miriam, from the mid to late 1930's. Many photos are taken by a teenaged Arthur Marx, they are 2 in. x 3 in., 2 in. x 4 in. and contact size. More than (50) photos show Groucho Marx out of make-up, on the beach, at home, playing guitar, playing ping-pong and posed in his living room as a subject for son Arthur. The collection includes some photos with Eddie Cantor, the Marx home in Beverly Hills and a period shot of MGM Studios. Included also is series of original candid photos of the Marx Brothers on the set filming *A Day at the Races* (MGM, 1937). A very personal look into the private life of an American comic icon. **\$2,000 – \$3,000**



**477. GROUCHO MARX SIGNATURE BLACK BERET.** Throughout the 1970's Groucho Marx was rarely without his black beret. This cap is made in France of pure wool with leather internal headband. It bears the Basque Authentique label with crest inside. The manufacturers material tag is marked with the initials "GM" on the back. The cap shows signs of typical wear. Groucho's son Arthur Marx gifted this cap to Frank Ferrante. **\$800 – \$1,200**



**479. GROUCHO MARX PERSONAL DUNHILL CIGAR HUMIDOR.** This 8 in. x 11 in. x 5 in. dark wooden Dunhill humidor belonged to Groucho Marx from the 1930's until his death in 1977. It is stamped with Dunhill's New York and London store locations of the era. Groucho Marx is regarded as one of the world's greatest comedians and a most famous cigar smoker. In fact, the cigar was an integral prop in Marx's costume and comic persona. In 1987 this humidor was presented to Frank Ferrante by Groucho's son Arthur Marx and featured on PBS 'bonus features' on the DVD of "Groucho: A Life in Revue." (2001) The humidor is composed of hard wood with a cedar liner. There is a copper hinge and elbow catch and a Masonite inner lid and bottom. Edges on the top of the box are beveled and protective brown felt is affixed to the bottom. Serial number MTG-23 is labeled inside the humidor. **\$8,000 – \$12,000**



**478. GROUCHO MARX ENGLISH GOLFING CAP.** From the 1950's, this chocolate brown golf cap is featured worn by Groucho Marx in photos in his son Arthur Marx's book "Groucho: A Photographic Journey" (2002). This cap is also visible on Groucho's hat rack in Groucho's book "The Grouchophile" (1976) and in many photos taken of Groucho throughout the 1950's and 1960's. From London, 100% wool. Made by Joseph E. Ward. Groucho's son Arthur Marx gifted the cap to Frank Ferrante. **\$800 – \$1,200**





480. GROUCHO MARX SIGNED *DUCK SOUP* LIMITED LITHO ONE-SHEET POSTER. In 1976, Groucho Marx signed and numbered a limited series of newly-printed lithographs of one-sheet posters from the 1933 Marx Brothers film classic *Duck Soup*. This is numbered 220/250. Museum framed and signed, "Groucho Marx" at the bottom. \$2,000 – \$3,000



482. GROUCHO MARX SIGNED *THE COCOANUTS* LIMITED LITHO ONE-SHEET POSTER. In 1976, Groucho Marx signed and numbered a limited series of newly-printed lithographs of one-sheet posters from the 1929 Marx Brothers film classic *The Cocoanuts*. This is numbered 224/250. Museum framed and signed, "Groucho Marx" at the bottom. \$2,000 – \$3,000



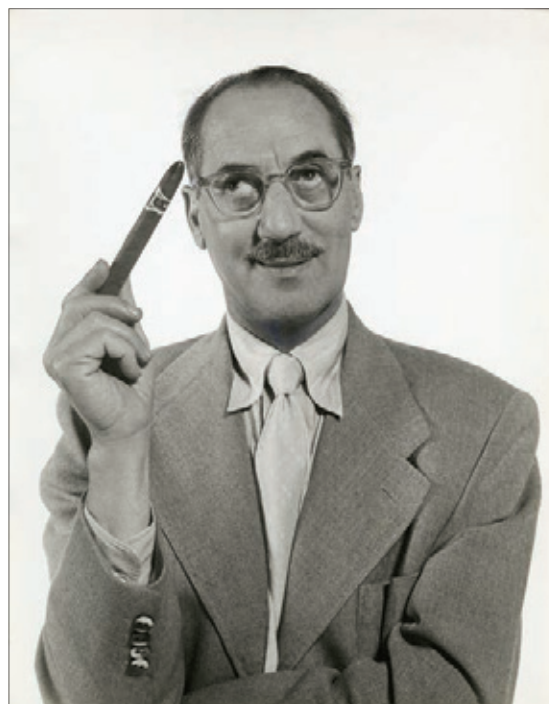
481. GROUCHO MARX (22) VOLUME SET OF BURNS MANTLE "BEST PLAYS". A set of (22) First edition, hardbound volumes featuring "The Best Plays of..." Volumes begin with "The Best Plays of 1921-1922" and continue through "The Best Plays of 1943-1944." Groucho personally collected this series of books from his vaudeville days, Broadway years, film career and early radio period. Placed in "The Best Plays of 1935" is a clip from *Variety* Marx used as a bookmark. This is the year "A Night at the Opera" was released. All books in Excellent condition and can be seen in Groucho's bookcase in the image above. \$800 – \$1,200



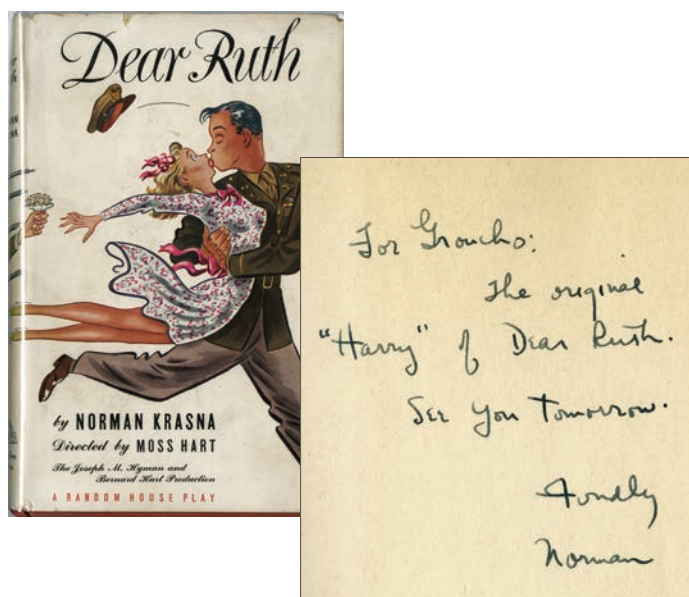




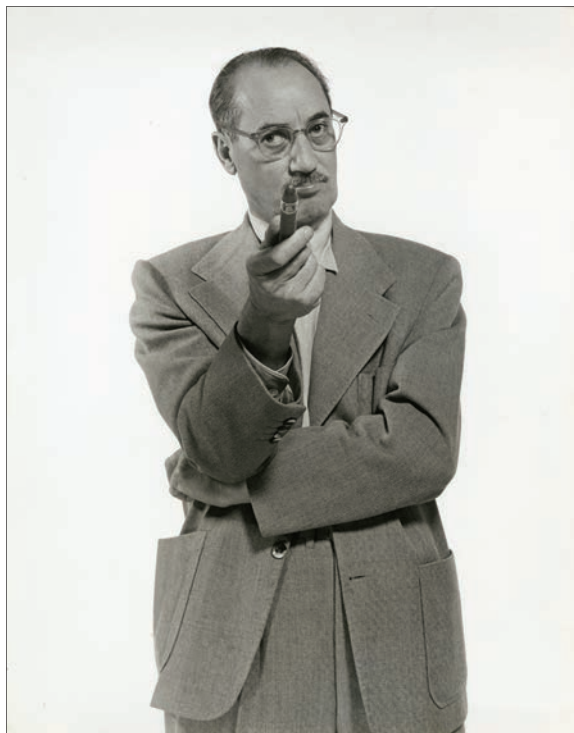
**483. TWO (2) GROUCHO MARX PERSONAL COPIES OF RING LARDNER'S BOOKS INSCRIBED BY AUTHOR WITH GROUCHO HANDWRITTEN BOOKPLATES.** Groucho Marx's personal copy of Ring Lardner's first edition of "Symptoms of Being 35" (Bobbs-Merrill, 1921), inscribed in light pencil "To Groucho, Ring". This lot also includes Groucho Marx's personal edition of Lardner's "You Know Me Al" (Scribners, 1925). Both books feature Groucho Marx's bookplate and handwritten name. Comedy icon Marx and legendary American humorist Ring Lardner were friends and neighbors in Long Island in the 1920's during Groucho's Broadway career. Groucho acknowledges Lardner in his 1959 autobiography "Groucho & Me." Both books show signs of wear from age and use. The outer spine of "Symptoms of Being 35" is detached on one side. **\$800 – \$1,200**



**485. GROUCHO MARX PHILLIPE HALSMAN PORTRAIT PHOTOGRAPH.** 11 in. x 14 in. silver gelatin photograph of Groucho Marx with cigar in a medium shot with title stamped verso, taken and retouched by legendary photographer Philippe Halsman in 1952. A heavy paper print in excellent condition and still in the original wax paper sleeve. Featured in Groucho's book "The Secret Word is Groucho." (1976) Part of Groucho's personal collection and gifted to Frank Ferrante by Groucho's son Arthur Marx. **\$800 – \$1,200**



**484. GROUCHO MARX PERSONAL COPY OF DEAR RUTH PLAY INSCRIBED BY AUTHOR NORMAN KRASNA.** (Random House, 1945) 7 1/2 in. x 5 in. hardbound theatrical play inscribed by the author to Groucho Marx. Plastic sleeve protects the colored pictorial dust jacket. The bookbinding is terra cotta cloth. The book is inscribed in black fountain pen ink on the front end paper: "For Groucho: 'Harry' [after the character Judge Harry Wilkins] of Dear Ruth. See you tomorrow. Fondly, Norman." This stage play was adapted for the screen and made into a feature film by Paramount Pictures in 1947. **\$200 – \$300**



**486. GROUCHO MARX PHILLIPE HALSMAN PORTRAIT PHOTOGRAPH.** 11 in. x 14 in. silver gelatin photograph of Groucho Marx wielding his trademark cigar with title stamped verso, taken and retouched by legendary photographer Philippe Halsman in 1952. A heavy paper print in excellent condition and still in the original wax paper sleeve. Featured in Groucho's book "The Secret Word is Groucho." (1976) Part of Groucho's personal collection and gifted to Frank Ferrante by Groucho's son Arthur Marx. **\$800 – \$1,200**





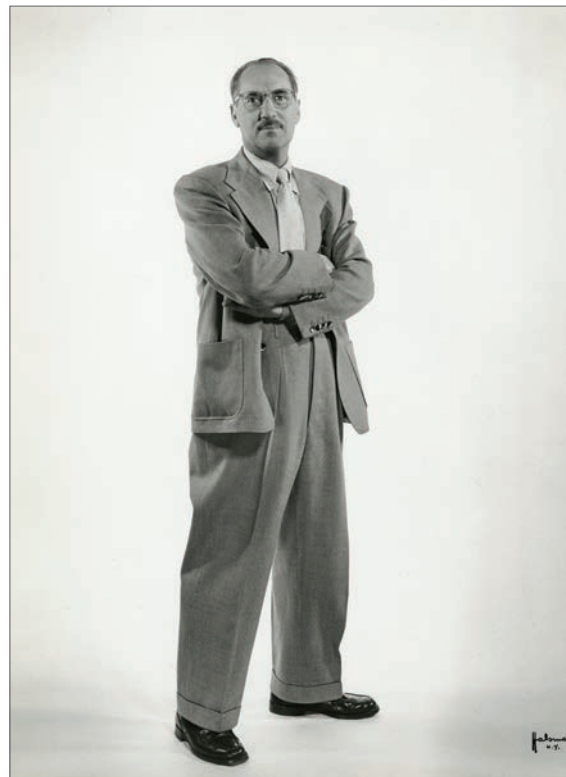
**487. GROUCHO MARX PHILIPPE HALSMAN PORTRAIT PHOTOGRAPH.** 11 in. x 14 in. silver gelatin photograph of Groucho Marx in a familiar arm-crossed pose with title stamped verso, taken and retouched by legendary photographer Philippe Halsman in 1952. A heavy paper print in excellent condition and still in the original wax paper sleeve. Featured in Groucho's book "The Secret Word is Groucho." (1976) Part of Groucho's personal collection and gifted to Frank Ferrante by Groucho's son Arthur Marx. **\$800 – \$1,200**



**489. GROUCHO MARX PHILIPPE HALSMAN PORTRAIT PHOTOGRAPH.** 11 in. x 14 in. silver gelatin photograph of Groucho Marx devilishly smiling with title stamped verso, taken and retouched by legendary photographer Philippe Halsman in 1952. A heavy paper print in excellent condition and still in the original wax paper sleeve. Featured in Groucho's book "The Secret Word is Groucho." (1976) Part of Groucho's personal collection and gifted to Frank Ferrante by Groucho's son Arthur Marx. **\$800 – \$1,200**



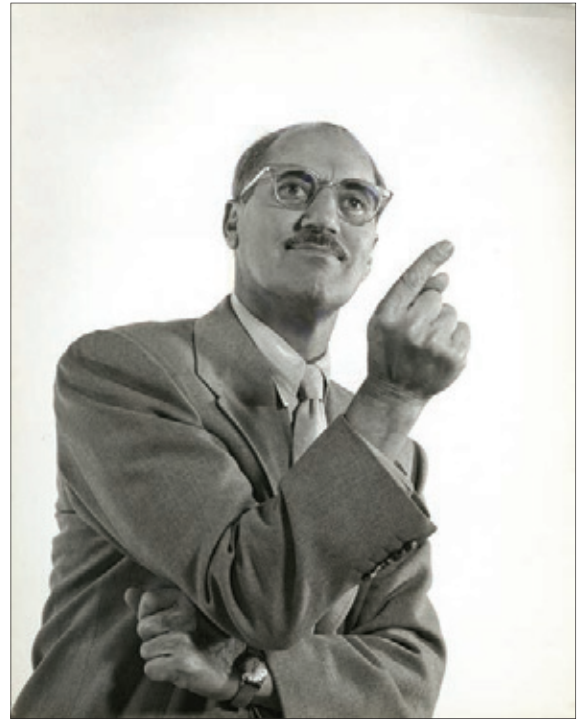
**488. GROUCHO MARX PHILIPPE HALSMAN PORTRAIT PHOTOGRAPH.** 11 in. x 14 in. silver gelatin photograph of Groucho Marx devilishly smiling with title stamped verso, taken and retouched by legendary photographer Philippe Halsman in 1952. A heavy paper print in excellent condition and still in the original wax paper sleeve. Featured in Groucho's book "The Secret Word is Groucho." (1976) Part of Groucho's personal collection and gifted to Frank Ferrante by Groucho's son Arthur Marx. **\$800 – \$1,200**



**490. GROUCHO MARX PHILIPPE HALSMAN PORTRAIT PHOTOGRAPH.** 11 in. x 14 in. silver gelatin photograph of Groucho Marx, head to toe shot with title stamped verso, taken and retouched by legendary photographer Philippe Halsman in 1952. A heavy paper print in excellent condition and still in the original wax paper sleeve. Featured in Groucho's book "The Secret Word is Groucho." (1976) Part of Groucho's personal collection and gifted to Frank Ferrante by Groucho's son Arthur Marx. **\$800 – \$1,200**



**491. GROUCHO MARX PHILIPPE HALSMAN PORTRAIT PHOTOGRAPH.** 11 in. x 14 in. silver gelatin photograph of Groucho Marx, back turned, looking over his shoulder with title stamped verso, taken and retouched by legendary photographer Philippe Halsman in 1952. A heavy paper print in excellent condition and still in the original wax paper sleeve. Featured in Groucho's book "The Secret Word is Groucho." (1976) Part of Groucho's personal collection and gifted to Frank Ferrante by Groucho's son Arthur Marx. **\$800 – \$1,200**



**493. GROUCHO MARX PHILIPPE HALSMAN PORTRAIT PHOTOGRAPH.** 11 in. x 14 in. silver gelatin photograph of Groucho Marx, pointing with title stamped verso, taken and retouched by legendary photographer Philippe Halsman in 1952. A heavy paper print in excellent condition and still in the original wax paper sleeve. Featured in Groucho's book "The Secret Word is Groucho." (1976) Part of Groucho's personal collection and gifted to Frank Ferrante by Groucho's son Arthur Marx. **\$800 – \$1,200**



**492. GROUCHO MARX PHILIPPE HALSMAN PORTRAIT PHOTOGRAPH.** 11 in. x 14 in. silver gelatin photograph of Groucho Marx in a characteristic crouch, with title stamped verso, taken and retouched by legendary photographer Philippe Halsman in 1952. A heavy paper print in excellent condition. Featured in Groucho's book "The Secret Word is Groucho." (1976) Part of Groucho's personal collection and gifted to Frank Ferrante by Groucho's son Arthur Marx. **\$800 – \$1,200**



**494. GROUCHO MARX PHILIPPE HALSMAN PORTRAIT PHOTOGRAPH.** 11 in. x 14 in. silver gelatin photograph of Groucho Marx, in profile with a cigar in his mouth, with title stamped verso, taken and retouched by legendary photographer Philippe Halsman in 1952. A heavy paper print in excellent condition and still in the original wax paper sleeve. Featured in Groucho's book "The Secret Word is Groucho." (1976) Part of Groucho's personal collection and gifted to Frank Ferrante by Groucho's son Arthur Marx. **\$800 – \$1,200**





**495. FIVE (5) GROUCHO MARX YOU BET YOUR LIFE NBC PUBLICITY PHOTOS.** (NBC, 1950-1961) Groucho kept this set of five 11 in. x 14 in. black and white photos taken by Bill Helms and mounted on artist's board for NBC in the 1950's to promote Groucho's comedy/quiz show. The photos feature Groucho in comic poses; reading a telegram to a suit of armor, playing a tuba, contemplating with his famous cigar in hand, pointing to a stork holding a bundle and playing violin to a bust of Nero. These photographs are in Excellent condition. **\$2,000 – \$3,000**



**496. (4) GROUCHO MARX BATH TOWELS WITH HIS EMBROIDERED LIKENESS.** This is a set of (4) 48 in. x 26 in. personal (2) navy blue and (2) powder blue bath towels featuring Groucho Marx's caricature embroidered in the lower right corner. These novelties are from from Marx's 1972 Carnegie Hall concert. The towels have been used, but are in Very Good condition. **\$200 – \$300**



**498. SIGNED YOUNG GROUCHO MARX ORIGINAL PHOTOGRAPH FROM 1905.** Signed to Gus Edwards' widow in 1945. This is an original 1905 photograph of then 15 year-old Julius 'Groucho' Marx. Gus Edwards produced vaudeville 'school acts' that featured young performers many of whom became legends in entertainment including Groucho, Eddie Cantor and George Jessel. The inscription reads: "Dear Mrs. Edwards... This is the way I looked when I was a Gus Edwards Kid - Best wishes to you - Groucho." **\$600 – \$800**



**497. GROUCHO MARX "TV GUIDE" PRESENTATION BRASS KEY LETTER OPENER.** A commemorative gift from TV Guide to Groucho Marx who was featured on the magazine's cover in the 1950's. The 7 ¼ in. long key shaped, brass letter opener was used by Groucho until his death in 1977 and can be seen photographed on his entryway table in his 1976 book "The Grouchophile." The novelty key is made in Italy and is used by pulling the ring of the key to withdraw the pointed letter opener from the sheath of the key. "TV Guide" is imprinted on the opener. The tip of the blade is damaged. **\$200 – \$300**







**499. HARPO MARX SIGNATURE CURLY BLONDE WIG.** One of the most recognizable trademarks in American comedy is Harpo Marx's curly blonde wig. The wig is fabricated of human hair tied into a commercial, ventilated lace and net foundation. The wig foundation is elastic to fit snugly on the head of the wearer and with a sizing strap on the inner backside. This iconic wig is from the personal collection of Harpo Marx's brother Groucho Marx and was worn by Harpo in the 1940s through the early 1960's. Groucho's son Arthur Marx gifted this wig to Frank Ferrante. **\$15,000 – \$20,000**



**500. MARILYN MONROE *SOME LIKE IT HOT* (4) ORIGINAL CANDID NEGATIVES.** (Mirisch Corp., 1959) Four (4) 2 ¼ in. x 2 ¼ in. black and white negatives featuring Marilyn Monroe, Billy Wilder and Jack Lemmon taken during the 1959 filming of their comedy classic *Some Like It Hot* on the beach at the Hotel Del Coronado. Taken by Groucho Marx's son Arthur Marx. Three are featured in his book "Groucho: A Photographic Journey." (2002). **\$600 – \$800**



**501. (30) GROUCHO MARX YOU BET YOUR LIFE CARICATURE PRINTS.** Caricature prints collection, (30) total, commemorating *You Bet Your Life* radio program from the home of Groucho Marx (ABC, CBS, & NBC Radio, 1947-50) Vintage 8" x 10" photographic prints (30) of original caricature art which commemorate individual episodes of Groucho Marx's radio program, *You Bet Your Life*. Mounted in simple wood and glass frames, these prints hung for decades in the halls of Marx's Beverly Hills home, and were his personal possessions. Please note some are partially adhered to glass from humidity fluctuations after years of display and storage, though overall the suite is nicely presentable. **\$400 – \$600**





**502. JAMES MONTGOMERY FLAGG PAINTING OF JOHN BARRYMORE FROM *THE BELOVED ROGUE*.** (UA, 1927) James Montgomery Flagg (1877-1960) was arguably, along with Norman Rockwell, among the best known and highest-regarded illustrators in America, as well as being one of the most specifically "American" in sentiment and depiction, especially for his powerful WWI propaganda posters. He also became best friend for some time to actor John Barrymore, and is known to have created a number of striking portraits throughout that time, both personal and industry commissions such as this film-character study. Mixed-media on 20 in. x 24 in. heavy illustration board, distinctly signed by the artist at lower right, depicts Barrymore as poet François Villon in *The Beloved Rogue* (UA, 1927). Sketched with a most moving air of drama, even menace, as Flagg was as much a master of emotion in his illustrations as Barrymore was in creating indelible, larger-than-life portrayals on stage and screen. A note on verso misattributes the portrait as being from *Rasputin and the Empress*. Signs of age, overall, Very Good to Fine. **\$3,000 – \$5,000**



**503. WILLY POGANY ARTWORK FOR "MOTHER GOOSE" DUST JACKET.** First published in 1928, the version of Mother Goose illustrated by Willy Pogany is quite coveted and valuable in early editions, and has been reprinted numerous times, popular with children of all ages to this very day. Accomplished with pencil, pen and ink and gouache on illustration board. Mat opening 19 ½ in. x 15 ½ in. In Fine condition. Unexamined out of frame. **\$300 – \$500**

**504. ORIGINAL GRAUMAN'S CHINESE THEATER LOBBY ART OF WARNER OLAND AS CHARLIE CHAN.** (c. 1930's) The art was hand painted by Russell E. Roberts who served an 18-year stint at Pacific Title and Art Studio before heading the Title Art Department at Metro-Goldwyn-Mayer. This art was commissioned by Grauman's Chinese Theater for display in their lobby to promote one of Oland's (16) *Charlie Chan* films. It is one of a kind, painted in gouache on artist board and measures 20 in. x 40 in. There has been minimal professional restoration done to the piece, which still exhibits some original mounting holes around the perimeter and trace adhesive residue on the lower right. The colors remain vibrant. The piece could easily be restored to its former glory. **\$400 – \$600**



**505. WILLY POGANY ARTWORK FROM *KID MILLIONS*.** (UA, 1934) Attributed to the special 3-strip Technicolor "We Want Ice-Cream!" musical number in which beautiful chorus girls march down staircases to produce hand-made ice cream for screaming masses of children. **\$300 – \$500**





506. **CLEOPATRA SPECIAL PROMOTIONAL OIL-PAINTING OVER PHOTO OF CLAUDETTE COLBERT BY E. SCHUESSLER.** (Paramount, 1934) Oil-painting by Ernest Schuessler over publicity portrait photo mounted to canvas, date unknown though clearly vintage, and reportedly created for a Milwaukee-area theatre where this, and others like it, decorated the long hallway to the auditorium. Depicts Claudette Colbert as the title character in *Cleopatra*. In Excellent condition. **\$1,500 - \$2,000**



508. **JEAN HARLOW SPECIAL PROMOTIONAL OIL-PAINTING OVER PHOTO BY E. SCHUESSLER.** Oil painting by Ernest Schuessler over publicity portrait photo mounted to canvas, date unknown though clearly vintage, and reportedly created for a Milwaukee-area theater where this, and others like it, decorated the long hallway to the auditorium. In Excellent condition. **\$1,500 - \$2,000**



507. **CALL OF THE WILD SPECIAL PROMOTIONAL OIL-PAINTING OVER PHOTO OF CLARK GABLE BY E. SCHUESSLER.** (TCF, 1935) Oil painting by Ernest Schuessler over publicity portrait photo mounted to canvas, date unknown though clearly vintage, and reportedly created for a Milwaukee-area theater where this, and others like it, decorated the long hallway to the auditorium. Depicts Clark Gable as "Jack Thornton" in Jack London's *Call of the Wild*. In Excellent condition. **\$800 - \$1,200**



509. (2) **GRETA GARBO CHINESE THEATER PROGRAMS FOR MATA HARI AND GRAND HOTEL.** (MGM, 1932) Deluxe, opening-night premiere programs from Grauman's Chinese theater for two of Greta Garbo's most important films: *Grand Hotel* measures 8 in. x 10 in. with green felt cover and gold embossed lettering; *Mata Hari* is 7 1/4 in. x 9 1/4 in. with elaborate Asian-embossed silver cover, window-cut for Garbo portrait, with 8 pp of credits and ads from Wm. Morris, Western Costume, etc.; both in Very Fine condition. **\$200 - \$300**





**510. HELL'S ANGELS DOUBLE WEIGHT, OVERSIZE PHOTO FROM THE PREMIERE AT GRAUMAN'S CHINESE THEATER.** (UA, 1930) Gelatin-silver double-weight 10 ¾ in. x 13 ¾ in. glossy print of an amazing rooftop shot, taken from corner of La Brea and Hollywood Blvd., documenting the 5+blocks-long world premiere of *Hell's Angels*, Howard Hughes' epic of WWI flying aces and the women who loved them. Appropriately, Hughes had life-size WWI biplane mockups strung along the decorated-length of the boulevard in addition to a plethora of all the usual displays. Photo captures the height of frenzy: spotlights, klieg lights, moving car lights, press-camera flashes, and masses of celebrity attendees and the fans who gather to worship them. Minor handling and aging, generally Fine. **\$200 – \$300**



**512. 20TH CENTURY FOX 1950's METAL SIGN.** 13 in. round aluminum 20<sup>th</sup> Century Fox studio sign. Aluminum with screened 5-color logo and the words "Film Corporation" printed within a filmstrip scroll at the bottom of the sign. The ca. 1950's metal sign has 4 holes around the perimeter and 2 in the center for mounting. This sign would have been one that was posted in or around the 20<sup>th</sup> Century Fox studios lot. Shows age and wear from use. Still clearly legible. **\$200 – \$300**



**511. MGM 1950s ERA PRODUCTION EDITING SHOT BOARD.** Wood A-frame sandwich board with brass handles and hinge and "MGM" wood-burned at four shelf-divisions, 20 in. x 36 ½ in.; used somewhat like a clapper-board to record specific shot numbers as a film is in production, to help editors keep track of what is what. **\$200 – \$300**



**513. WARNER BROS./FIRST NATIONAL LIGHTING IRIS.** Warner Bros./First National "Lighting Iris". In use from 1926 to the 1940's, the Iris would be connected to large spotlights and by adjusting the lever on the side, the Iris could be dilated to increase or decrease the size of the projected light beam. The lighting iris comes with a wooden carrying case measuring 22 in. x 22 in. The case shows some age and damage. This iris lit many of Warner Brothers' greatest stars. **\$300 – \$500**





**514. "PETEY'S" DOG COLLAR FROM *OUR GANG*.** (Hal Roach, 1922-1946) There were a few different American Pit-Bull terriers to play "Petey" the ring-eyed dog, mascot to an ongoing cycle of child stars comprising *Our Gang* and *The Little Rascals*. This collar was obtained directly from the office of Hal Roach, Jr. in 1961, who stated (3rd person, per LOA on Roach stationary) this to be one of Petey's dress-collars, though it is unknown if it appears on screen during the series' extensive history. Vintage Mother-of-Pearl studded brown-leather dog harness for a medium to large size dog. Fine. **\$600 – \$800**



**515. COLUMBIA PICTURE CORP. GRIP BOXES.** Columbia Picture Corp. Grip boxes - Two (2) - Circa late 1920's to 1950's, these boxes were handmade by Columbia grips in order to carry tools and other items from each set, up on catwalks etc. Rope handles are attached and the boxes measure approx. 20 in. x 12 in. x 4 in. and 14 in. x 12 in. x 5 ½ in. - A wonderful piece of early Hollywood used on many classic films as well as the Three Stooges shorts. **\$200 – \$300**



**516. ORIGINAL BRONZE MACK SENNETT KEYSTONE STUDIO LOBBY BOX.** Mack Sennett is considered the godfather of American comedy. He and his studio contributed to some of the greatest movie comedies and comedians in the history of the medium. This is a large, ornate 42 ¼ in. 30 in. x 5 ¼ in. bronze Mack Sennett Keystone Studio lobby box. The hinged front door of this piece features a 31 ½ in. x 23 in. glass window. The sides of the box are ornamented with columns from top to bottom culminating in pedestal crowns at the top left and right; below each, a bronze Keystone symbol is placed. The top of the box bears the word "studio" in raised letters. The back of the box is composed of wooden slats that are tinted blue-green. The box front locks on the left and comes with (2) keys. There are brackets for mounting with screws or bolts. A grand display piece. In Excellent condition. Special shipping arrangements will apply. **\$2,500 – \$3,500**





**517. BORIS KARLOFF FRANKENSTEIN'S MONSTER HEAD BY STAN WINSTON STUDIO AND LEGACY EFFECTS.** In 2011, Rob Cametti conceived of the idea of giving 70 Boris Karloff Frankenstein Monster busts to artists to decorate or reimagine. The busts would then be sold to benefit St. Jude's Children's Hospital. This piece is the result of Legacy Effects and Stan Winston Studio's combined efforts. The 15 in. x 11 in. hyper-realistic bust exhibits the finest craft and artistry Hollywood has to offer. The iconic Monster is composed of solid silicone with layers of hand painting and airbrush work to give the overall figure a mottled translucency and ghostly green skin. Hair has been painstakingly punched into a lace piece, applied to the crown and styled to creepy perfection. Prosthetic grade, bloodshot glass eyes are positioned in heavy-lidded sockets, individual eyelashes applied and actual tooled aluminum head-staple and famous neck bolts inserted. The display is finished with a black wool costume segment that wraps the neck and shoulders and the entire display piece is fastened to a solid billet aluminum 13 in. x 7 1/2 in. x 2 in. oval base. All proceeds from this one-of-a-kind sculpture will go directly to St. Jude's Children's hospital. **\$6,000 – \$8,000**



**518. DAVID COPPERFIELD ORIGINAL STORYBOARD.** (MGM, 1935) 12 in. x 9 in. storyboard for *David Copperfield* by artist Herbert Ryman, accomplished in charcoal pencil and Conté crayon on illustration board. A scenic study of a crowded church, faithfully realized in the resulting film, this *David Copperfield* storyboard is inscribed "INT Putney Church, 781-8130" and hand signed by artist Ryman. **\$600 – \$800**

**519. MAX FACTOR STUDIO MAKEUP COLLECTION. 1950s-1960s MAX FACTOR STUDIO MAKEUP COLLECTION.** This is an extensive collection of vintage Max Factor makeup from the 1950s through early 1960s era. The 70+ Makeup items include fluid makeup bottles and tubes, fluid makeup packaging, fluid makeup (trial size), Hi Fi eye shadow sticks, Hi Fi lipsticks, fluid eye liners, fluid rouge, Hi Fi crème mascara with brush, eyebrow pencils, automatic eye pencil and refill, Hi-Society lipsticks, Hi-Society compact cases, mascara wands and refills, lip liner, lip brush, shadow crème eye shadow, multiple theatrical greasepaints, tubes and powders as well as commercial perfumed vanity body lotions and powders. The items are in various conditions and states; from used to mint in box. From Max Factor, providing cosmetics to stars and consumers for over a century. **\$500 – \$700**





**520. Makeup legend Jack Pierce personal career scrapbook.**

(1889 – 1968) Jack P. Pierce is the most legendary makeup artist in Hollywood movie history. Pierce was a scrappy genius, an unassuming artist, and creator of folklore synonymous with Golden Age Universal Pictures, where he was makeup chief from 1927 until 1947. Pierce designed and protected beauty secrets of the stars, applied believable old age makeups but most famously, created monsters – including Boris Karloff's Frankenstein Monster and *The Mummy*, Claude Rains' Invisible Man, Elsa Lanchester's *Bride of Frankenstein*, Lon Chaney Jr.'s *Wolf Man* and countless Universal creatures throughout the Depression and World War II. This 16 ½ in. x 18 in. brown leather scrapbook is a one-of-a-kind artifact, packed with original photos, press clippings and testimonials. Many photos are originals as are the abundant clippings. Among the subjects of included material, all personally attached to the book by Pierce with makeup tape, are: Pierce's simian makeup from 1927's *The Monkey Talks*; Conrad Veidt with Pierce on 1928's *The Man Who Laughs*; 1931's *Frankenstein*; 1932's *The Old Dark House*, with photos of Karloff as "Morgan" and "Elsbeth", 1932's *The Mummy*, with stills of Karloff and Zita Johann, Karloff presenting Pierce the *Hollywood Filmograph* award for makeup, magazine feature, "Makeup Secrets of Movie Horror Pictures"; Claude Rains portraits from *The Invisible Man*; Karloff and Elsa Lanchester, *Werewolf of London*, stills of Henry Hull, newspaper sketch of Hull as the lycanthrope; Douglass Montgomery in old age makeup from *The Mystery of Edwin Drood*; Karloff in *The Raven*; photos of Karloff and Lugosi in *The Invisible Ray*; candid photo of Pierce with Karloff, Lugosi and director Rowland V. Lee clowning on *Son of Frankenstein*, a color newspaper sketch of Karloff's Monster, two-page spread sketch entitled "Monsters in the Making"; Karloff "attacking" Pierce candid from *Tower of London*, candids from *Black Friday* of Pierce with Karloff; Vincent Price, and many more. There are clippings of Abbott and Costello joining Jack in making an effigy of Hitler, "thank you" letters from charities and wartime organizations that Jack assisted, photos from 1948's *Joan of Arc*, candids of Jack from various phases of his career, and finally, a page with a horseshoe drawing, signed by the company of Mr. Ed -- Jack's professional swan song -- signed by stars Alan Young and Connie Hines, director Arthur Lubin, and the voice of the horse (of course), Allan "Rocky" Lane, who's signed his own name as well as Mr. Ed's. The book is inscribed on the lower right corner: "Jack Pierce from Harry Gladstone." There is some minor tattering on some pages and a few cracked edges on some pictures. There are areas where some photos have been removed over time, but the book remains a treasure trove and personality portrait of a great craftsman. Pierce himself has written names or dates on some photos. Still, the overall quality of the material is Very Good. Jack Pierce died in 1968, lamenting that Hollywood had virtually forgotten him. Fans of classic cinema have embraced him with a respect he never enjoyed in his lifetime, and this scrapbook is an intimately personal testimony to his genius. A wonderful relic from a bygone Hollywood, carrying the very essence of the talented man who once was this scrapbook's proud custodian. **\$6,000 – \$8,000**



**521. JACK PIERCE PERSONAL FILM AND TV MAKEUP KIT IN LEATHER CASE.** Jack Pierce served as Universal Studios' master makeup artist for nineteen years, and the list of films with which he was associated number in the hundreds. His innovative and terrifying monsters and villains made him king of Hollywood makeup artists. When Universal decided to release him, Pierce went on to other film studios and then to television. This large 10 in. x 11 in. x 19 in. brown leather makeup bag contains many of Pierce's working tools – pancake makeup, bottles of magic and the like. Even a 12-pack of Pan Stick makeup sticks hand labeled "Jack". Comes from the estate of Sam Ruman, longtime RKO assistant director, friend of Jack Pierce and one of Jack Webb's craftsmen during the first years of *Dragnet*. This historical makeup kit is accompanied by an original photograph, from the Sam Ruman estate, showing a Pierce assistant applying makeup to Boris Karloff for his role as Mephisto. **\$6,000 – \$8,000**







**522. CREATURE FROM THE BLACK LAGOON BUST FROM ORIGINAL UNIVERSAL MOLD AND A PAIR OF STEVE WANG MONSTER SQUAD CREATURE HANDS.** (Universal, 1951) Slip-cast rubber and foam filled *Creature from the Black Lagoon* bust. Pulled from Universal Studios molds, this was the "land version" of the creature, as portrayed by the late Ben Chapman. The celebrated makeup was originally developed at Bud Westmore's world-renowned makeup department at Universal and principally designed by female FX artist Millicent Patrick who has lately received well-deserved credit that evaded her for decades. The rubber is yellowed from age, having been pulled in the last decade, but still remains supple and without deterioration. The highly detailed accompanying creature hands were sculpted by makeup maestro Steve Wang for his version of the "Gillman" for the 1987 film, *The Monster Squad*. These multi-generational display pieces complement each other perfectly. **\$1,000 – \$1,500**



**523. DESILU PRODUCTIONS STUDIO LIGHT.** Desilu Productions Studio Light - Referred to in the industry as a "Bride light" measures 14 in. x 10 in. with removable frosted glass light buffer and adjustable stand. Wiring has been converted for home use and the unit is in working order. This model of light was in use from the 1930's to the early 1970's. RKO Studios originally used this particular light. In 1957, as part of their expansion of Desilu, Desi Arnaz and Lucille Ball purchased many of the RKO properties - RKO equipment was painted black and upon purchase Desi ordered all equipment to be repainted in green with the Desilu logo. The legacy of this light could potentially span everything from RKO classics such as *King Kong* and *Gone With The Wind* to later Desilu productions such as *I Love Lucy* and *Star Trek*. Anything from Desilu is quite scarce and desirable. A working piece of Hollywood history. **\$300 – \$500**

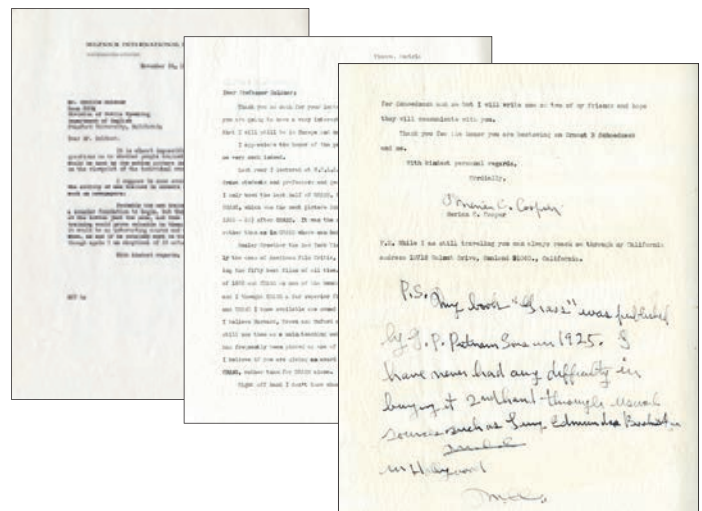




**524. PAIR OF RKO STUDIO ENTRANCE PLAQUES.** 20 ¼ in. x 20 ¼ in square, solid bronze RKO studio entrance plaques. These impressive plaques are solid cast bronze with raised “RKO Radio Pictures Inc.” central and a raised border. The textured surface of the plaques exhibits a patina of green oxidation that indicates real age. The plaques are equipped with (4) holes, one in each corner, for bolt-mount to a building. These plaques were likely part of the RKO studios during the golden age of the late 20s through 30s when RKO was one of the top studios in Hollywood. The plaques come with (3) of the original screws and (4) screw caps. Included is a photograph of Robert Joseph Folliard an Executive who worked in the building that featured these plaques and acquired them when they were discarded during remodeling. Also included is a program and menu from a banquet held in Mr. Folliard’s honor, featuring many of RKO’s brightest stars as evening’s entertainment. Both are in Excellent condition. Special shipping arrangements will apply. **\$20,000 – \$30,000**



**525. PATHE ROOSTER PLAQUE.** 6 ½ x 6 ¼ in. badge or shield-shaped bronze placard. This solid cast bronze marker features the embossed image of the Pathe Rooster crowing and “Pathe News” in raised letters above and below it. A 3 ½ in. x 1 in. x ¼ in. flat stem protrudes from the bottom of the piece presumably for mounting, perhaps to a camera cart or other mobile studio vehicle or equipment. This marker comes from Mr. Robert Folliard’s estate. Folliard was an executive at the studio when he acquired this piece. This vintage marker is in Very Fine condition. **\$4,000 – \$6,000**



**526. (5) Merian C. Cooper signed letters.** A folder of (5) Merian C. Cooper signed letters. Correspondence between Cooper and Stanford teacher (eventual Willis O’Brien biographer), Orville Goldner. (1) 1pp 1936 letter of skepticism to the suggestion that there be a filmmaking course taught in schools. (1) 2pp typed letter with handwritten note involving Cooper’s early works, including *King Kong*. (1) Handwritten 4pp letter in which Cooper discusses *King Kong* and an award Goldner intends on presenting Cooper at a film festival. (1) A related 1pp letter from Charles Fitzsimmons about obtaining someone to accept Cooper’s award at Goldner’s film festival. (1) 4pp typewritten detailed account of Cooper’s career, including *King Kong*, signed by Cooper. (1) Xerox copy of a 2pp letter from Goldner seeking employment with Cooper. (1) 1pp typed signed letter from Cooper turning Goldner down. All of the letters are in Very Good condition, with the exception of last page of the handwritten Cooper letter which exhibits a torn corner repaired with tape. Tear doesn’t interfere with text. From the collection of Orville Goldner. **\$2,000 – \$3,000**



## KENNETH STRICKFADEN

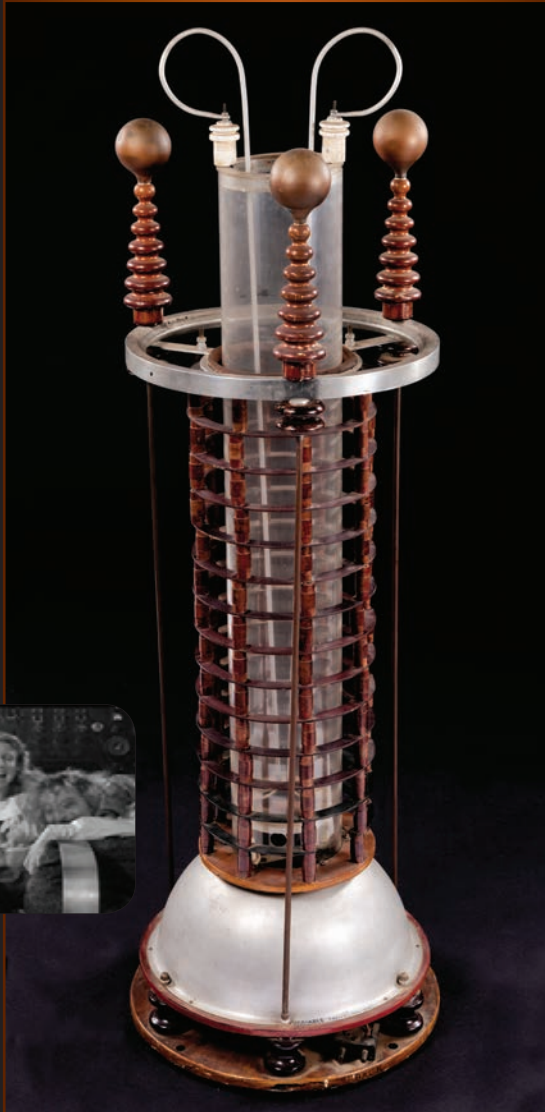
The following four lots are from the collection of Kenneth Strickfaden (1896–1984), innovative genius of illusionary special effects who created some of the most unforgettable images in the fantasy genre of motion pictures. It was Strickfaden who created Dr. Frankenstein's laboratory with his electrifying Tesla coils, reflectors, spinning rotary discs and wooden insulators, setting the standard for all mad-scientist labs to come. Following Strickfaden's great success in *Frankenstein* (1931), he created the science fiction apparatus in more than 100 motion picture films and television programs, including *The Mask of Fu Manchu*, *The Bride of Frankenstein*, *The Phantom Empire*, *Flash Gordon*, *Son of Frankenstein*, *The Wizard of Oz*, and television's *The Munsters*. The skilled technician, known around Hollywood's back lots as "Mr. Electric," once doubled for Boris Karloff in a dangerous scene and was nearly electrocuted. A science teacher at heart, Strickfaden started making personal appearances in the 1930s featuring his beloved creations. "Kenstrick's Space Age Science Show" was both informative and entertaining and proved a tremendous hit with audiences. Despite his age and failing health, Strickfaden enthusiastically continued his one-man shows until his death at the age of 87.



**527. KENNETH STRICKFADEN COPPER SPHERICAL ELECTRODE FROM *FRANKENSTEIN* AND *BRIDE OF FRANKENSTEIN*.** This copper spherical electrode is a fixture in Dr. Frankenstein's laboratory in *Frankenstein* (1931), *Bride of Frankenstein* (1935), and numerous other films. The device measures 19 in. diameter and is constructed of hollow copper, which hangs from an eyelet affixed to its top. The copper has oxidized over the years, but remains in fine condition. Comes with the original wooden carpet-lined crate as Strickfaden transported it. Untested. Special shipping instructions will apply. **\$25,000 - \$30,000**



**528. KENNETH STRICKFADEN LIGHTNING SCREEN FROM *YOUNG FRANKENSTEIN*, *DRACULA VS. FRANKENSTEIN* AND *THE MUNSTERS*.** One of Strickfaden's most spectacular displays of high voltage fury, the Lightning Screen is a round glass screen with metal inside hub and outer rim which would throw spectacular electrical bolts from the center to the outer rim. Measuring approx. 43 ¾ in. in diameter with a back bracket and base measuring 14 in. x 14 in. x 45 in. high. This device can be seen prominently in *Young Frankenstein* (1974), *The Munsters* episode "Just Another Pretty Face" (1965) and *Dracula vs. Frankenstein* (1971), but was used in numerous other films. Untested. The screen comes with the original wooden custom crate as Strickfaden transported it. Special shipping instructions will apply. **\$15,000 - \$20,000**

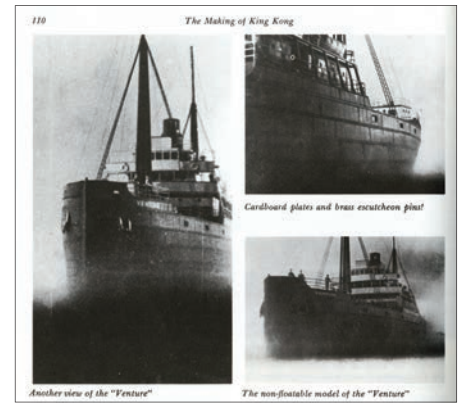


**529. KENNETH STRICKFADEN VARIABLE TRAVELING ARC FROM *YOUNG FRANKENSTEIN*.** This elaborate device was called the "Variable Traveling Arc" by Strickfaden which is comprised of an interior plastic tube surrounded by tiered circular rings flanked by three vertical metal rods topped with wooden insulators and brass balls. The device appears in an altered form in *Young Frankenstein*, although elements of the Variable Traveling Arc were used in different configurations in various films dating back to the 1930's. In addition, this piece was used in Strickfaden's traveling science shows. Circular wooden base measures 18 in. diameter and stands 54 in. Untested. Fine condition. Special shipping instructions will apply. **\$15,000 - \$20,000**



**530. KENNETH STRICKFADEN "DR. AURANDT'S DEATH RAY".** This Art Deco-influenced bullet-shaped metal canister was deemed "Dr. Aurandt's Death Ray" by Strickfaden. The device features ten faceted blue synthetic stones in its face and is topped with two angled wooden insulators connected by a spiral aluminum tube. When plugged in to a standard 110v outlet, the blue stones illuminate from an interior light. Believed to have been used in serials dating back to the 1940's and a key piece in Strickfaden's traveling science shows. Measures 36 inches tall. Metal drum-like panel in the back is loose (can be easily repaired) and the device exhibits minor paint loss and scuffs; otherwise, Fine condition with lights in working order. Special shipping instructions will apply. **\$5,000 - \$7,000**





**531. KING KONG WILLIS O'BRIEN ARTICULATED WOODEN FIGURE.** (RKO, 1933) Willis O'Brien is considered the forefather of Motion Picture special effects and fantasy filmmaking. His stop-motion figures and animation are studied and revered to this day. This is a hand-carved 6 ¼ in. x 3 in. hand carved, wooden miniature from *King Kong*. The figure is a 6-piece articulated sailor in cutoff shirt (with fabric collar), pants, shoes and cap. Carved of Balsa wood and painted in flesh, gray pants and brown shirt and cap. The head and arms attach to sockets in the upper torso by aged elastic thread and rigid wire that serves as an axle linking the shoulders (elastic attaching head has broken). The legs are detached and feature fabric-covered knee-joints allowing them to bend. This was a generic character used in many scenes in this Merian C. Cooper/Willis O'Brien landmark in stop-motion animated filmmaking. The figure shows some production wear but is in Excellent condition for its age. From the collection of Orville Goldner. **\$4,000 – \$6,000**

**532. KING KONG WILLIS O'BRIEN CARVED STAND-IN MAN FOR BOAT SCENE.** (RKO, 1933) When the good ship *Venture* sets sail for Skull Island, adventure is just around the corner in the classic film *King Kong*. This is a 3 ¼ in. static miniature from that film. It would have been positioned on the deck of the miniature *Venture* for shots of a populated vessel sailing the ocean. The figure is hand-carved of Balsa wood representing a man in red shirt, brown coat, gray pants, black hat and shoes. Fashioned with hands in pockets. This is a rare screen-used figure from the Merian C. Cooper/Willis O'Brien landmark in stop-motion animated filmmaking. The figure shows some production wear, fronts of shoes are broken off and missing, but all else is in Excellent condition. From the collection of Orville Goldner **\$1,000 – \$1,500**



**533. PAIR OF WILLIS O'BRIEN BACKGROUND BIRD FIGURES USED IN *CREATION* AND *KING KONG*.** (RKO, 1933) Willis O'Brien is considered a forefather and innovator of motion picture special effects and fantasy film-making. These are (2) cast metal and wooden carved birds used in scenic backgrounds of two of his great triumphs, *Creation* and *King Kong*. These 3 in. x 2 ¼ in. miniature birds resemble Flamingos with hooked beaks and long legs. They are composed of wooden carved bodies and cast metal legs, head and neck. Though the birds are similar, one is painted in shades of gray and one in brown earth colors. The brown bird exhibits damage to its tail feathers that exposes some internal wood of the fabrication. These figures would have been featured in the background of many scenes in the Willis O'Brien stop-motion animated features *Creation* and *King Kong*. From the collection of Orville Goldner  
\$3,000 – \$5,000



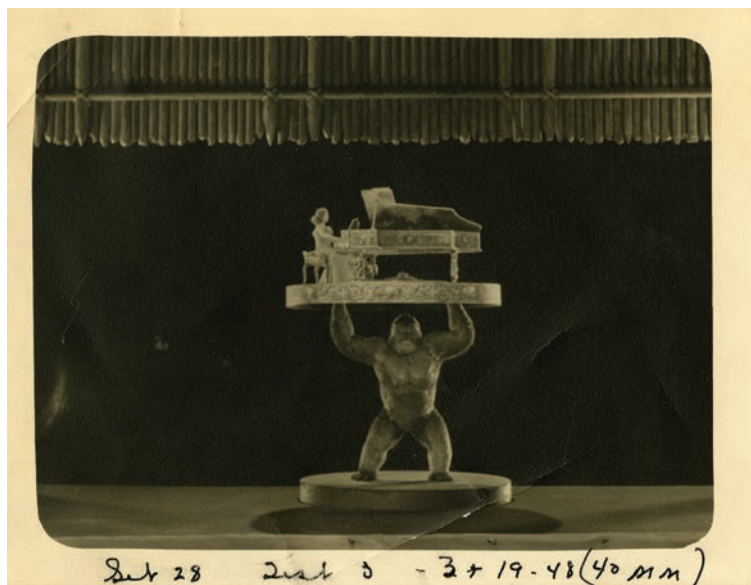
**534. *Mighty Joe Young* monumental standee.** (RKO, 1949) For Willis O'Brien's follow-up to *King Kong* he felt compelled to give his new "giant gorilla" film a larger-than-life promotion, which yielded unusual display pieces like the enormous standee offered here. Constructed by a theatrical exchange at the time of the film's initial release, this unique display consists of the main "Mighty Joe" and damsel in distress artwork area of the original 24-sheet billboard poster mounted on two overlapping sheets of ¼" thick fiberboard with wood-strip framing on back (total assembled dimensions 76" wide x 96" high), accented by paint around the die-cut shape of the poster figures for dramatic impact. An exceptional and uncommon artifact from a popular and unique title, especially as this is the only known example we are aware of. Considering its size and media, it remains in fairly remarkable, totally unrestored condition, evidencing some scattered nail holes from display, bumped corners, some minor scraping, but overall quite presentable and the only known example. Special shipping arrangements will apply. \$1,000 – \$1,500



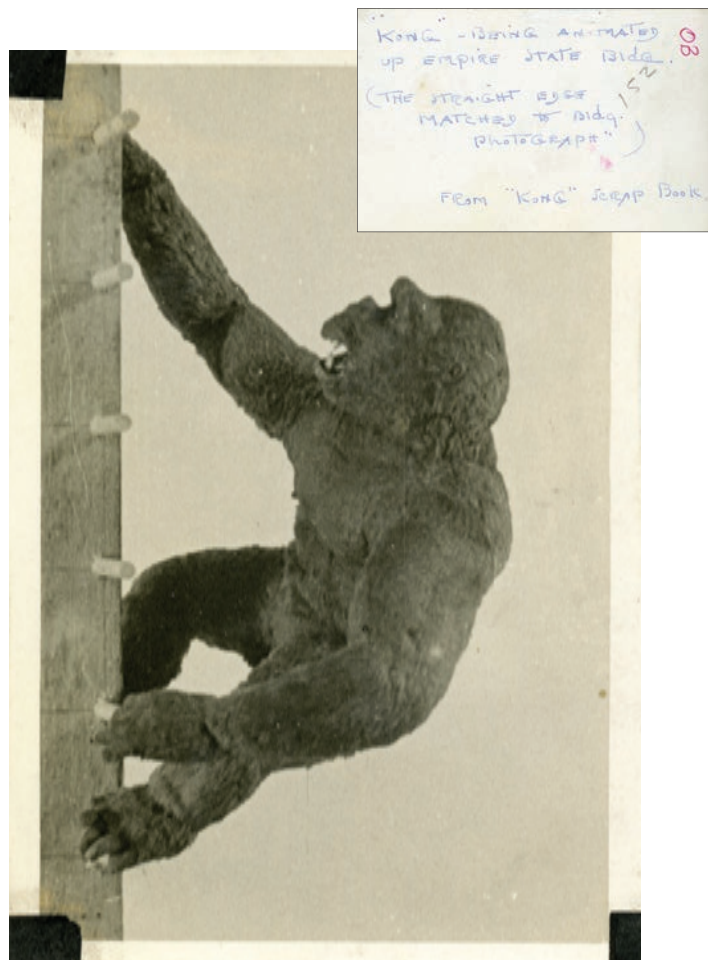


## FROM THE ESTATE OF WILLIS O'BRIEN

The following 10 lots are from the estate of legendary visual effects genius Willis O'Brien (1886-1962). It was O'Brien who pioneered the technique of stop motion animation, making a physically manipulated object appear to move on its own. A former newspaper cartoonist and sculptor, O'Brien began making short films in 1914. O'Brien's first Hollywood feature was *The Lost World* (1925). Although his 1931 film *Creation* was never completed, it led to his most famous work, animating the dinosaurs and the famous giant ape in *King Kong* (1933), and its sequel *Son of Kong* (1933). He was chief technician for the epic *The Last Days of Pompeii* (1935) and on the film *Mighty Joe Young* (1949) O'Brien won an Academy Award for Best Visual Effects in 1950. Other notable O'Brien films are *The Animal World* (1956), *The Black Scorpion* (1957) and *The Giant Behemoth* (1959).



**535. WILLIS O'BRIEN PHOTO OF MIGHTY JOE YOUNG.** (RKO, 1949) Willis O'Brien photograph of *Mighty Joe Young* holding the platform upon which Jill Young is playing the grand piano. Double weight photo measuring 7 in. x 5 in. with notations in pen on the bottom margin. From the personal collection of Willis O'Brien. **\$2,000 – \$3,000**

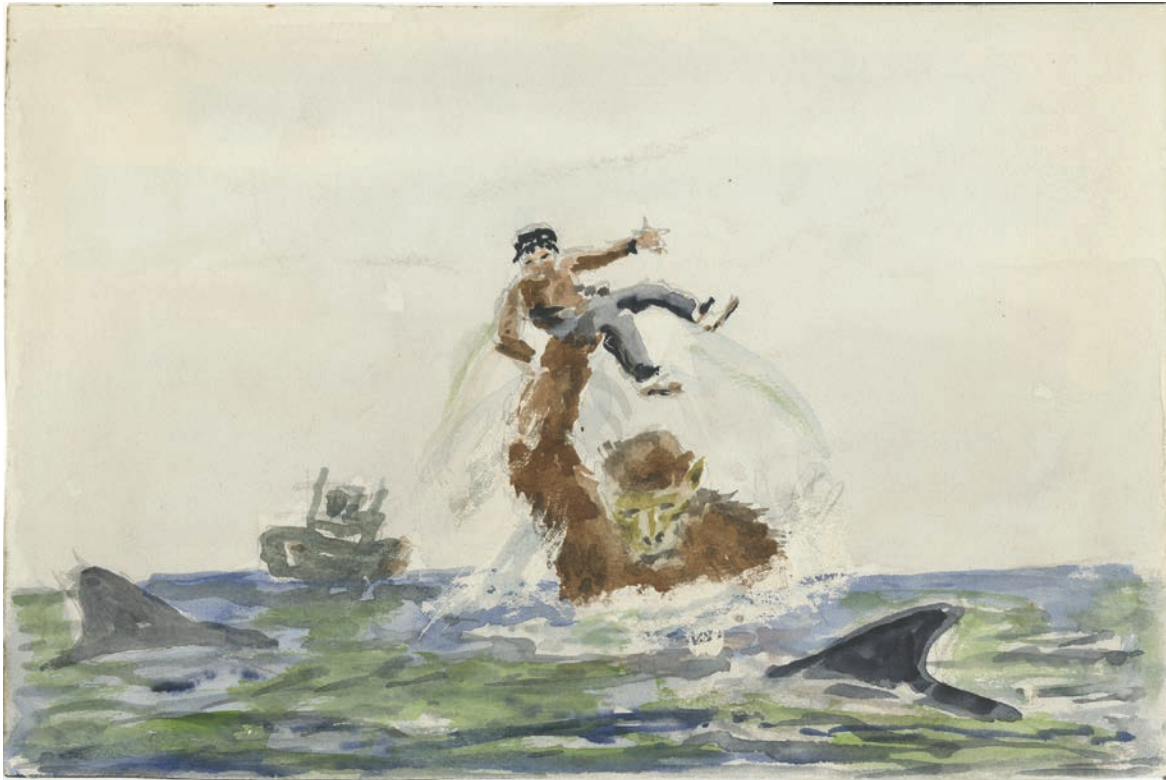


**537. WILLIS O'BRIEN SET PHOTOGRAPH OF KING KONG BEING ANIMATED.** (RKO, 1933) Willis O'Brien set photograph of *King Kong* being animated up the Empire State Building (4 ¼ in. x 2 7/8 in.) On verso Obie has penned in blue ink, "Kong" – Being animated up Empire State Bldg. (The straight edge matched to bldg. photograph) From 'Kong' scrap book." From the personal collection of Willis O'Brien. **\$2,000 – \$3,000**



**536. Willis O'Brien double weight photograph and (2) snapshots.** Double weight photograph of Willis O'Brien (by photographer Clarence W.D. Slifer) approx. 9 ¾ in. x 7 ½ in. of Obie on the set of *The Last Days of Pompeii* (RKO, 1935) giving instructions via megaphone during the filming of the Temple of Jupiter miniature. On verso, O'Brien has penned in blue ink, "Last Days of Pompeii – 59 in. Temple Scene". Included are (2) vintage O'Brien prints from the film, one showing the destruction of the miniature temple. Includes (2) 3 ¼ in. x 4 ¼ in. related production snapshots. From the personal collection of Willis O'Brien. **\$1,000 – \$1,500**





**538. WILLIS O'BRIEN CONCEPT ART FOR *BABOON: A TALE ABOUT A YETI*.** (Unproduced, ca. 1960) Pencil, pen & ink, and gouache on 5 ½ in. x 8 in. illustration paper. Executed by Willis O'Brien ca. 1960 and originally acquired from his personal archive. Depicts a giant ape creature surfacing from under the sea, confronting a killer whale and a shark while holding a man aloft, with a large freighter in background. Traces of handling, else Very Fine. From the personal collection of Willis O'Brien. **\$4,000 – \$6,000**



**539. WILLIS O'BRIEN SINGLE PANEL CONCEPT FOR *BABOON: A TALE ABOUT A YETI*.** (Unproduced, ca. 1960) Pencil, pen & ink, and gouache on 5 ½ in. x 8 in. illustration paper. Executed by Willis O'Brien ca. 1960 and originally acquired from his personal archive. Depicts a giant ape creature surfacing from under the sea, confronting a killer whale and a man in a small motorized dinghy, with a large freighter in background. O'Brien juggled three different giant-ape story ideas at this time, none of which came to fruition. Traces of handling, else Very Fine. From the personal collection of Willis O'Brien. **\$3,000 – \$5,000**





540. **WILLIS O'BRIEN** THREE-PANEL CONCEPT FOR *BABOON: A TALE ABOUT A YETI*. (Unproduced, ca. 1960) Pencil, pen & ink, and gouache on 8 ½ in. x 11 in. illustration paper with three images size 3 ½ in. x 7 in. Executed by Willis O'Brien ca. 1960 while he still referred to it as Assignment Himalayas (with subtitle "Terror From the Evil One") and originally acquired from his personal archive. Each of the panels depicts a giant ape confronting people. Minor signs of handling, overall Fine. From the personal collection of Willis O'Brien.  
\$4,000 – \$6,000



541. **WILLIS O'BRIEN** CONCEPT ART FOR *THE ELEPHANT RUSTLERS*. (Unproduced, 1960) Pencil, pen & ink, and watercolor on 15 in. x 20 in. illustration board (mounted to 20 in. x 24 in. backing board for preservation). Executed by Willis O'Brien in 1960 with his monogram signature of an "O" circling a "B". Originally acquired from his personal archive, and illustrated in Steve Archer's biography "Willis O'Brien/Special Effects Genius". From an article read by Darlyne O'Brien concerning the theft in Burma of working elephants, she and Willis concocted a fable of international elephant rustling complicated by giant lizard attacks. Traces of handling, else Very Fine. From the personal collection of Willis O'Brien.  
\$8,000 – \$12,000



**542. WILLIS O'BRIEN CONCEPT ART FOR *THE LAST OF THE OSO-SI-PAPU*.** (Unproduced, ca. 1950) Pencil, pen & ink, and watercolor on 15" x 20" illustration board (mounted to 20" x 24" board for preservation). Executed by Willis O'Brien ca. 1950, and originally acquired from his personal archive. From a story in "Arizona Highways" magazine which O'Brien's wife Darlyne took notice of, concerning an Indian legend of a giant prehistoric bear which comes out of hibernation every hundred years or so. O'Brien prepared a number of concept designs to promote financing of the film, but was unsuccessful in achieving production. Illustrated in Steve Archer's biography "Willis O'Brien/ Special Effects Genius". Traces of handling, else Very Fine. From the personal collection of Willis O'Brien. **\$8,000 – \$12,000**



**543. PAIR OF WILLIS O'BRIEN PHOTOS.** Pair of Willis O'Brien photographs – a 4 ½ in. x 2 in. hand-trimmed photograph taken during the production of *Mighty Joe Young* (RKO, 1949) showing all four of the large Joe puppets plus an assortment of the human puppets used (adults and small children). The background has been painted by O'Brien obscuring various crew members posed behind the puppet display (one can see a person's fingers still in view between the first and second Joe puppet). The second photo measures 5 ½ in. x 4 ¼ in. and depicts the aging Obie sitting by an easel painting a concept for one of his projects. Very Good to Fine condition. From the personal collection of Willis O'Brien. **\$800 – \$1,200**



**544. WILLIS O'BRIEN CREATURE CONCEPT ART FOR *UMBAH*.** (Unproduced, ca. 1960) Pencil, pen & ink, and watercolor on 9 ½ in. x 13 in. illustration board. Executed by Willis O'Brien with his monogram signature of an "O" circling a "B", and depicts the nemesis of Umbah, "Tavotz the Bad One" being a giant deformed Native American (standing next to a human for scale). Originally acquired from his personal archive; with traces of handling, Very Fine. From the personal collection of Willis O'Brien. **\$4,000 – \$6,000**





**545. TWO (2) TARZAN FINDS A SON! STORY-BOARDS SIGNED BY ARTIST.** (MGM, 1939) A pair of beautiful 7 1/8 in. x 5 1/4 in. storyboards by artist Herbert Ryman from *Tarzan Finds a Son!* The fourth installment in the popular Johnny Weissmuller series. One board depicts "Boy" observing a large Chameleon on a tree in the jungle. In the second board, Boy is about to be ensnared in a gigantic spider's web in the African jungle. The boards are accomplished with charcoal pencil on paper, each is signed on the mount by artist Ryman. In Excellent condition. **\$1,000 – \$1,500**



**546. CARL JULES WEYL CONCEPT ARTWORK FOR THE ADVENTURES OF ROBIN HOOD.** (Warner Bros., 1938) A 9 1/2 in. x 7 1/4 in. graphite pencil sketch on illustration board. This is a concept drawing by Carl Jules Weyl of a romantic encounter between Robin Hood and Maid Marian from the movie *The Adventures of Robin Hood* for which Weyl won the Academy Award for Best Art Direction in 1939. The sketch is a study in light and shadow as clandestine lovers meet at night, silhouetted by light from Marian's doorway. The piece has been set to prevent smudging and is signed in white in the lower right hand corner. In Excellent condition. **\$1,000 – \$2,000**



**548. CARL JULES WEYL CONCEPT ARTWORK FOR THE SINGING KID.** (Warner Bros., 1936) 11 1/4 in. x 8 in. charcoal on art paper which has been mounted on cardboard backing. This monochromatic, shadowy scene has a depth of detail that is stunning. The figure of a man emerges from the darkest part of the scene while varying areas of shadow and light reveal the details of the street. The charcoal has been fixed by the artist to prevent smudging. "Singing Kid Weyl" is written in orange pencil on the back of the piece. A remarkable sketch by an Oscar winning designer for Al Jolson's final starring vehicle. In excellent condition. **\$600 – \$800**

**547. TYRONE POWER TAILCOAT FROM LLOYD'S OF LONDON.** (TCF, 1936) Designed by Royer. Gold mohair tailcoat with highly detailed gold buttons on sleeves and front closure. Inside costume label handwritten "Tyrone Power". Worn by Power as the dashing "Jonathan Blake". This film was nominated for Best Art Direction. **\$2,000 – \$3,000**



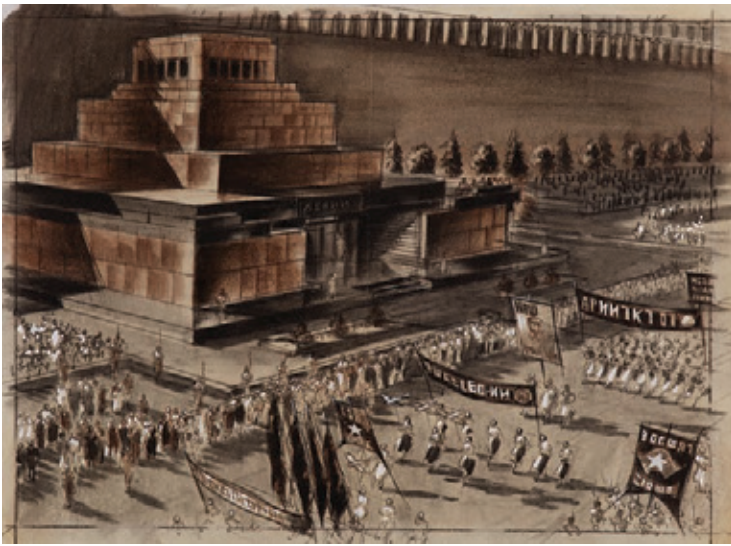
# "The WIZARD of OZ"



**549. WIZARD OF OZ BRONZE SCULPTURE.** An original piece by world-renowned sculptor Philip Jackson, this sculpture stands 32 in. tall x 41 in. wide x 21 in. deep. The hyper-detailed piece depicts Dorothy Gale, The Tin Man, Scarecrow, Cowardly Lion skipping through blossoming poppy fields on their way to the Emerald City of Oz. This is one of only two of these exceptional pieces struck by this accomplished artist. The magnificent piece was commissioned by MGM in the 1980s. It was created as a maquette for a 22 ft. sculpture that was going to be at the entrance to an unrealized *Wizard of Oz* theme park planned for Kansas City. **\$40,000 – \$60,000**

## END OF DAY ONE





**550. NINOTCHKA STORYBOARDS AND PRODUCTION DESIGN MATERIALS.** (MGM, 1939) Highly detailed *Ninotchka* storyboards by artist Harry B. Johnson. Seven panels depicting ten scenic frames accomplished in charcoal on paper, tipped to illustration boards, each panel approx. 9 ¼ in. x 7 ¼ in. In addition, a larger piece; a charcoal pencil and conte crayon to vellum, 19 ¼ in. x 14 ¼ in. Subjects range from scenic studies to spectacular parades. Directed by Ernst Lubitsch, *Ninotchka* is considered one of Greta Garbo's greatest films. In Very Good condition. **\$1,000 – \$1,500**



**552. JACK HALEY TWICE SIGNED PASSPORT.** Jack Haley's "New York Series" passport. 6 ¼ in. x 3 ¾ in. green American passport serial #28296. Issued on April 5<sup>th</sup>, 1951 and signed once in pencil "John Joseph Haley" and once more in ball pen on the passport photo. This official passport features a smiling picture of the movie star on an inside leaf of the book. Description page marks Haley as 5 feet 10 inches tall, Dark Brown hair, Blue Eyes. Distinguishing Marks; small mole right temple. The subsequent pages show international entry and exit stamps including France, Spain, Switzerland and other countries. The passport comes with a LOA from "Munchkinland" and is in Excellent condition. **\$600 – \$800**



**551. DOROTHEA HOLT SET-CONCEPT PAINTING OF "TARA" INTERIOR FOR GONE WITH THE WIND.** (MGM, 1939) For visionary production designer William Cameron Menzies, illustrator Dorothea Holt rendered this exceptional, large-scale (22 in. x 30 in.) watercolor, pencil, and india ink concept of the grand staircase and foyer of "Tara", the signature residence in *Gone With the Wind*. Very minor soiling and bumping to extremities. **\$12,000 – \$15,000**



# *Gone With the Wind*



**553. VIVIEN LEIGH HAT FROM *GONE WITH THE WIND*.** (MGM, 1939) Off-white petite hat with upturned brim and thin elastic strap (worn behind the neck), draped with long black lace that falls midway down the torso. Inside Selznick Int. Pictures label handwritten "*Scarlett 20-108 WW 535*". This hat was worn with one of her most famous costumes, the lovely white period dress she wears after going on a shopping spree as the wife of "Frank Kennedy", her second husband and the wealthy merchant whose fortune she uses to save Tara. The dress was sold by Butterfield in 1993, along with a replica of this hat and the notation that the original one was lost. In truth, it had been in the possession of the Las Vegas Hollywood Museum, and was offered for the first time at auction in our seventh sale of Hollywood memorabilia in March 2000. This museum-quality, instantly identifiable hat is perhaps the most famous accessory worn by Leigh in *Gone With the Wind*. Very Good to Fine condition. **\$20,000 – \$30,000**



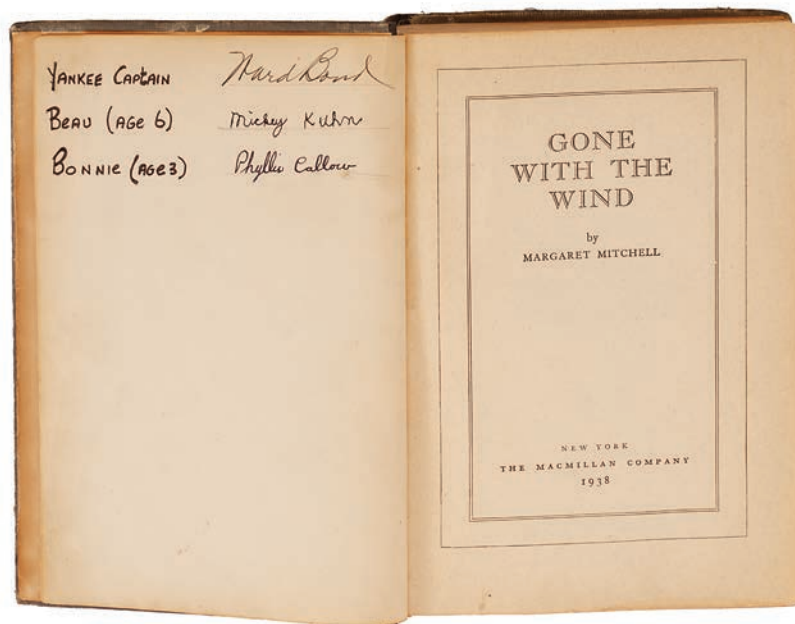
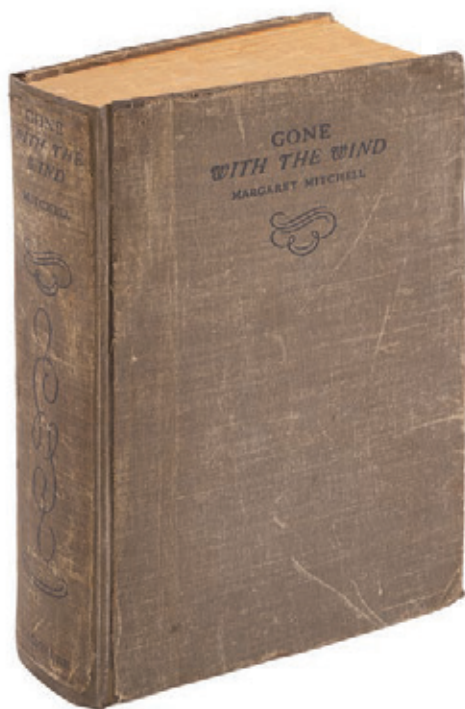
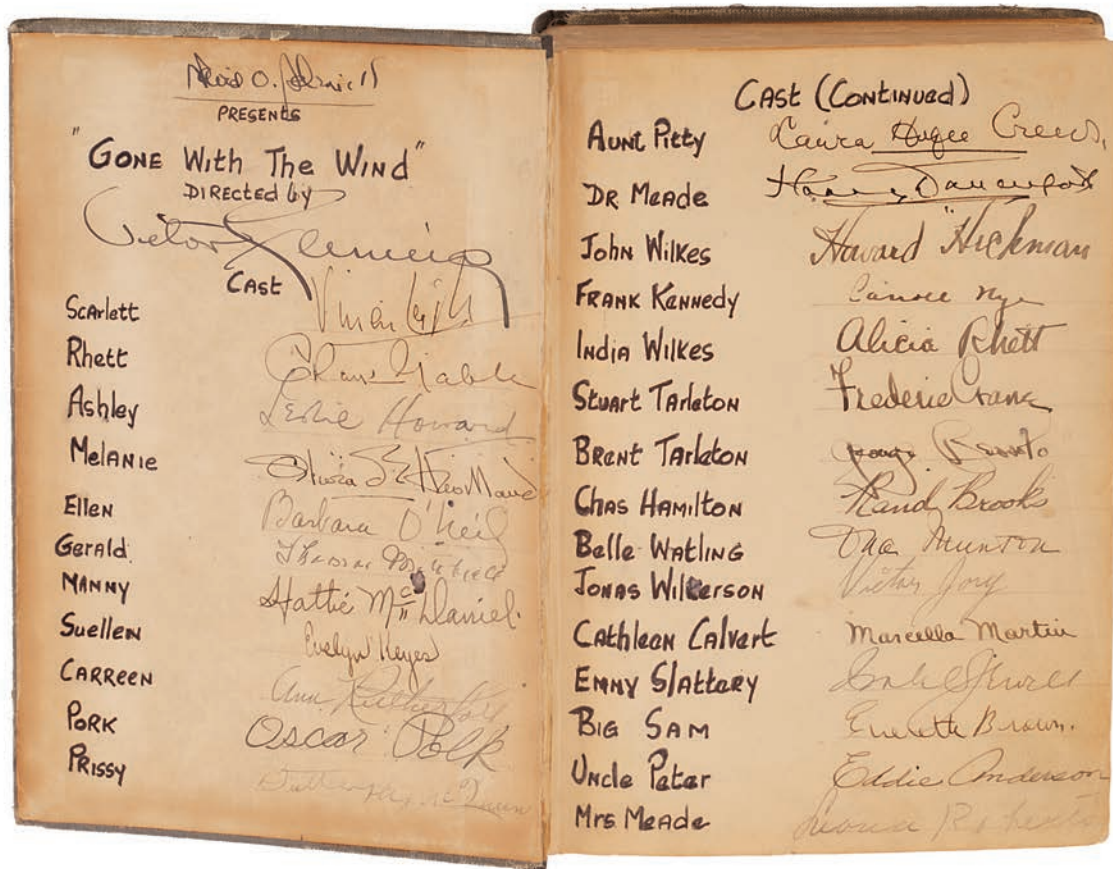


**554. WALTER PLUNKETT VINTAGE PRODUCTION COSTUME SKETCH OF VIVIEN LEIGH AS "SCARLETT O'HARA" IN *GONE WITH THE WIND*.** (MGM, 1939) This 18 in. x 23 in. pencil and gouache on illustration board depicts Vivien Leigh as Scarlett O'Hara in *Gone With the Wind*. Walter Plunkett has designed here an elegant yet understated period dress with black apron (for mourning) and a fabric sample for the apron remains fastened to upper left. Traces of overlay adhesive, with "Selznick International Pictures" studio stamp on verso. In Excellent condition. **\$8,000 – \$12,000**



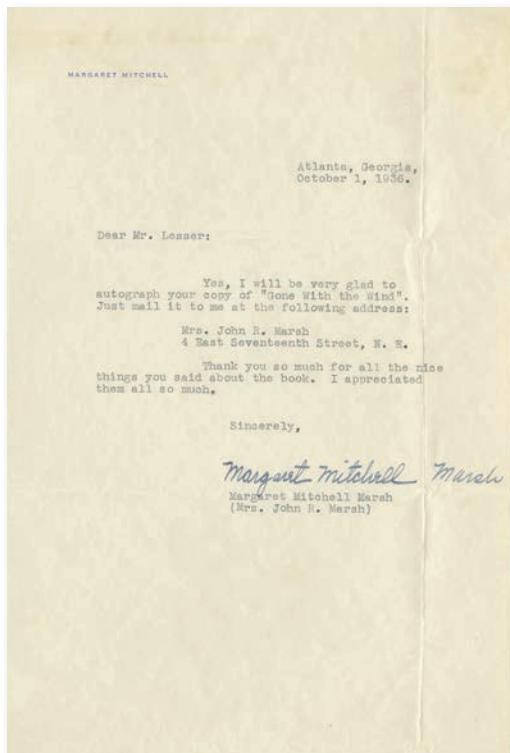
**555. WALTER PLUNKETT VINTAGE PRODUCTION COSTUME SKETCH OF CLARK GABLE AS "RHETT BUTLER" IN *GONE WITH THE WIND*.** (MGM, 1939) With 157 titles to his credit including dozens of the greatest films in Hollywood history, *Gone With the Wind* is arguably his most celebrated work. This 18 in. x 23 in. pencil and gouache on illustration board depicts Rhett Butler's white linen dress suit, as described directly from Margaret Mitchell's novel. This is certainly one of the most important costumes from one of the most important films of Hollywood's golden age. Slight remnants of overlay adhesive along right margin, with "Selznick International Pictures" studio stamp on verso, listing (George) Cukor as director with his "OK" signature. In Excellent condition. **\$6,000 – \$8,000**





556. **GONE WITH THE WIND** SIGNED BY DAVID O. SELZNICK, VICTOR FLEMING, VIVIEN LEIGH, CLARK GABLE AND MANY OTHER CAST MEMBERS. (MGM, 1939) Mitchell, Margaret. **GONE WITH THE WIND**. The Macmillan Company, New York, 1938. Octavo. Second October 1938 printing. Signed in ink on the front pastedown and front free endpapers by the following cast and crew members: David O. Selznick (producer), Victor Fleming (director), Vivien Leigh (Scarlett O'Hara), Clark Gable (Rhett Butler), Leslie Howard (Ashley), Olivia de Havilland (Melanie Hamilton), Barbara O'Neil (Ellen O'Hara), Thomas Mitchell (Gerald O'Hara), Hattie McDaniel (Mammy), Evelyn Keyes (Suellen), Ann Rutherford (Carreen), Oscar Polk (Pork), Butterfly McQueen (Prissy), Laura Hope Crews (Aunt Pittypat Hamilton), Harry Davenport (Dr. Meade), Howard Hickman (John Wilkes), Carroll Nye (Frank Kennedy), Alicia Rhett (India Wilkes), Fred Crane (Brent Tarleton), George Reeves (Stuart Tarleton), Rand Brooks (Charles Hamilton), Ona Munson (Belle Watling), Victor Jory (Jonas Wilkerson), Marcella Martin (Cathleen Calvert), Isabel Jewell (Emmy Slattery), Everett Brown (Big Sam), Eddie 'Rochester' Anderson (Uncle Peter), and Leona Roberts (Mrs. Meade). An exceptionally rare assemblage of signatures of the principal cast members. Recased. Housed in a full dark blue Morocco clamshell box lettered in gilt. \$40,000 - \$60,000





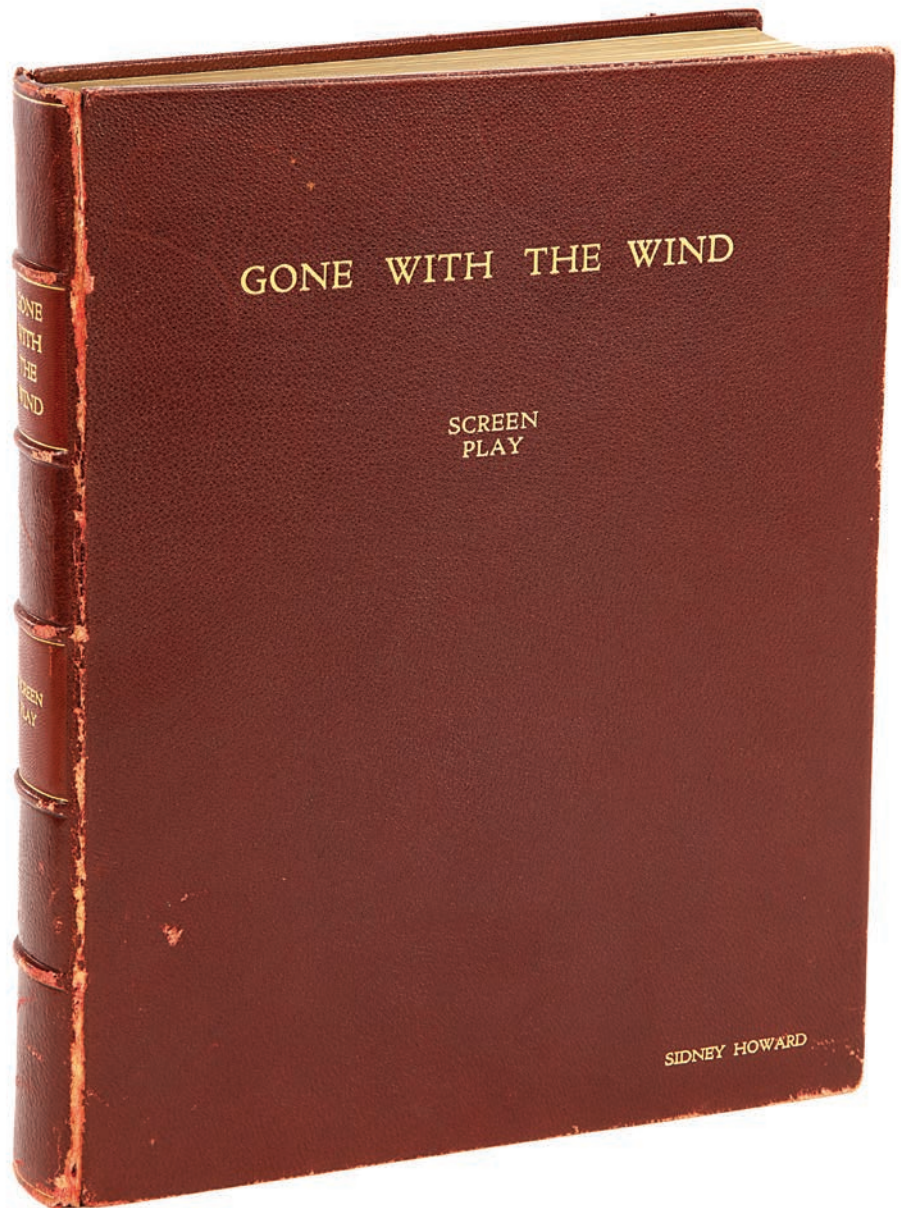
**557. LARGE ARCHIVE OF *GONE WITH THE WIND* SCRIPT MATERIAL INCLUDING A MARGARET MITCHELL TLS.** (MGM, 1939) Major Collection of Original Screenplays, Development Drafts, Research Scripts, Cutting Continuity Scripts, and Written Material Relating to the Film Production of *Gone With the Wind* as Produced by David O. Selznick. Culver City: Selznick International Pictures, 1936-1939. One of the most elaborate and difficult film productions of the Golden Age of American Cinema, *Gone With the Wind* remains one of the most popular movies of all time. The film gave Clark Gable his most memorable role, launched a two year search for an actress to play Scarlett O'Hara eventually making Vivien Leigh an international star, won eleven Academy Awards, and has had such an influence on popular culture that the film has generated continual appeal to new generations. From the time David O. Selznick purchased the film rights to the Margaret Mitchell novel for the then record sum of \$50,000 in 1936, he proceeded to spend the next three years bringing his masterpiece to the screen. Creating a screenplay from the massive novel turned out to be very difficult and dozens of treatments, outlines, screenplay drafts, research drafts were generated by a least 14 different writers with most of the credit going to Sidney Howard (who received sole screen credit) and the determined shaping influence of Selznick, himself. Very little of the screenplay material generated has survived. Outside of institutions the largest group of screenplay items previously known to be held in private hands consisted of nine different pieces. This major archive of material consists of eighteen original pieces.

**1.** Margaret [Mitchell] Marsh, Typed letter signed, on her personal stationery, dated October 1, 1936, Atlanta, Georgia: "Dear Mr. Lesser: Yes, I will be very glad to autograph your copy of 'Gone With the Wind'. Just mail it to me at the following address: Mrs. John E. Marsh 4 East Seventh Street, N.E. Thank you so much for all the nice things you said about the book. I appreciated them all so much. Sincerely, Margaret Mitchell Marsh (Mrs. John Marsh) Single sheet 7 in. x 11 in. with three horizontal and one vertical folds. Bold neat signature, and rare for Mitchell to mention "GWTW". **2.** "GONE WITH THE WIND" - Chapter Breakdown by Francien Macconell. November 4, 1936. **3.** "GONE WITH THE WIND" - Data On Characterization, Costumes, & Settings. Compiled by Francien Macconell. November 4, 1936. **4.** "GONE WITH THE WIND" by Margaret Mitchell. By Francien Macconell. November 4, 1936. 57 mimeographed pages bound in blue studio wrappers. A synopsis of the novel in story form. **5.** PRELIMINARY NOTES OF A SCREEN TREATMENT OF "GONE WITH THE WIND" By Sidney Howard. December 14, 1936. 50 carbon typescript pages bound in blue studio wrappers. **6.** "GONE WITH THE WIND" - Screenplay by Sidney Howard. "To and Including Interior Bazaar." An early draft by Howard of the early scenes of the film. **7.** "GONE WITH THE WIND" - One-Line Continuity of Script Dated Nov. 27, 1937. By Mary Bowie. July 7, 1938. A study of an early draft of the screenplay. **8.** "GONE WITH THE WIND" - Screenplay by Sidney Howard. Fifth Temporary Draft. March 11, 1938. A draft of the opening Tara sequence of the film. **9.** "GONE WITH THE WIND" - RECAPITULATION by Bradbury Foote. November 29, 1938. A double columned study prepared by Foote comparing Sidney Howard's screenplay with his own re-written screenplay. **10.** "GONE WITH THE WIND" - TOPICAL DIALOGUE BREAKDOWN According to Characters. November 29, 1938. An extremely detailed guide to finding dialogue in the original novel for the scenes being laid. **11.** "GONE WITH THE WIND" - CONTINUITY OUTLINE. By Barbara Keon. December 3, 1938. 44 mimeographed pages bound in blue studio wrappers. Details a further series of changes in dialogue and scenes in the continuing evolution of the screenplay. **12.** "GONE WITH THE WIND" - DIALOGUE BREAKDOWN According to Topics. From Novel. December 4, 1938. 40 mimeographed pages bound in yellow studio wrappers. An amazingly detailed reference guide to practically every topic and subject discussed in book with the page numbers listed and referenced. **13.** "GONE WITH THE WIND" - DIALOGUE BREAKDOWN According to Topics. From Novel. December 4, 1938. **14.** "GONE WITH THE WIND" from the novel by MARGARET MITCHELL. Screenplay by Sidney Howard. "Final Shooting Script - January 24, 1939. **15.** "GONE WITH THE WIND" from the novel by MARGARET MITCHELL. Screenplay by Sidney Howard. "Final Shooting Script - January 24, 1939. "Though dated the same as the above entry, the screenplay is different as indicated by the difference in the number of pages. **16.** "GONE WITH THE WIND" - 2ND UNIT - Director: Chester Franklin - Assistant Director: Ralph Slosser. "Shooting Script - April 14, 1939." A detailed series of scenes for shooting by the film production's second unit crew. **17.** "GONE WITH THE WIND" - CUTTING CONTINUITY. July 21, 1939. A detailed cutting continuity with both dialogue and description shot-by-shot as the film was being edited into final form. **18.** "GONE WITH THE WIND" - Dialogue Cutting Continuity Script - by Film Editor - Hal C. Kern.

We highly recommend all seriously interested parties view this vast collection in person, by appointment at our offices. A treasure trove of materials of great importance to the history of American filmmaking, the likes of which may never be assembled for public acquisition again. **\$20,000 - \$30,000**



ACADEMY AWARD  
WINNER FOR BEST  
SCREENPLAY WRITER  
SIDNEY HOWARD



**558. DAVID O. SELZNICK'S *GONE WITH THE WIND* PRESENTATION SCRIPT FOR SCREENWRITER SIDNEY HOWARD.** (MGM, 1939) This important leather bound presentation Final Shooting Script is one of the limited number of bound scripts given by producer David O. Selznick to certain cast members and some of the principle production crew in December, 1939. With "*Gone With the Wind, Screen Play, Sidney Howard*" stamped in gilt on the front cover, this handsome script has vintage black and white stills from the film (placed with corresponding dialogue) interspersed amongst the 256 pages. The script is housed in a custom clamshell case. The special full leather binding of Sidney Howard's script matches that of the scripts presented to the four stars of the film (Clark Gable, Vivien Leigh, Leslie Howard and Olivia de Havilland). All of the other bound scripts given to some cast and crew that have come to market were in less deluxe bindings of cloth and leather. Selznick inscribed each script before presentation, but tragically Sidney Howard died in a tractor accident on his farm in August 1939, and thus Selznick did not inscribe this script before presenting it to Howard's widow. This rare and extremely desirable script is the first full leather bound *Gone With the Wind* presentation script to have surfaced in over ten years. It was in the personal collection of a *Gone With the Wind* collector for over 30 years since acquired directly from Sidney Howard's widow. A rare and exquisite *Gone With the Wind* artifact, prepared by David O. Selznick for writer Sidney Howard, who posthumously won the Academy Award for Best Screenplay for his wonderful adaptation of Margaret Mitchell's Civil War epic. Joints rubbed, lower corner tips rubbed through. Housed in a matching full leather custom clamshell box. At Christie's December, 1996 sale of Hollywood memorabilia, a

similar full leather presentation script given by David O. Selznick to Clark Gable – who incidentally did *not* win the Academy Award for his performance in the film – sold for \$244,500.00. **\$20,000 – \$30,000**

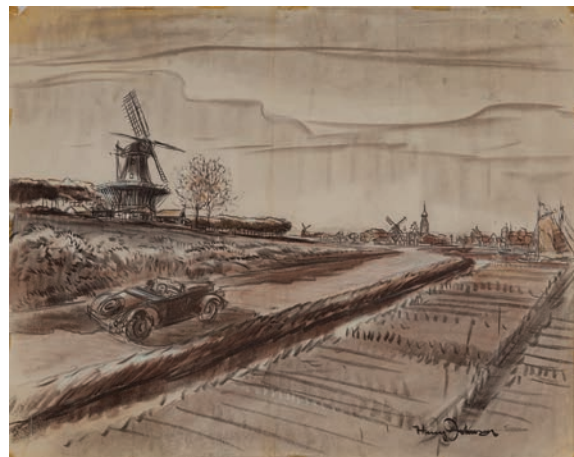




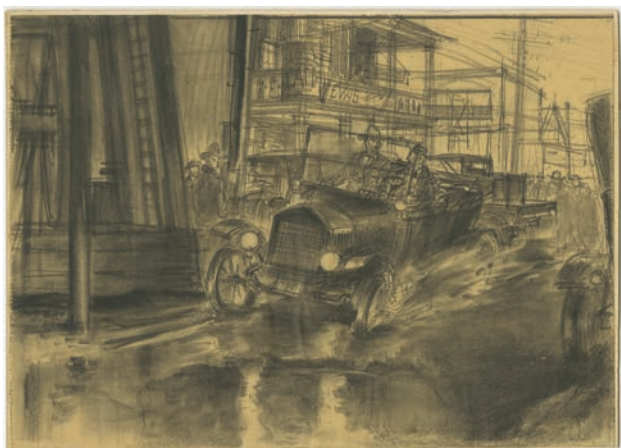
**559. LAURENCE OLIVIER SUIT FROM *REBECCA*.** (UA, 1940) Light gray, double-breasted suit jacket and pants, worn by Olivier as "Maxim de Winter" opposite Joan Fontaine. Internal Western Costume label in the jacket is typed "Laurence Olivier", and pants have an internal WCC ink stamp. This film won the Academy Award for Best Picture in 1940, and Olivier was nominated for Best Actor, losing to James Stewart in *The Philadelphia Story*. In addition, the film was nominated in another eight categories, including Best Actress (Fontaine), Best Supporting Actress (Judith Anderson) and Best Director (Alfred Hitchcock). A great costume piece from this classic film, worn by one of the greatest actors of his generation. **\$2,000 – \$3,000**

**560. LAURENCE OLIVIER TUNIC FROM 1940 STAGE PRODUCTION OF "*ROMEO AND JULIET*".** Lawrence Olivier starred as "Romeo" opposite his wife, Vivien Leigh, as "Juliet". Olivier also directed the production, staged in Los Angeles, and it must have been quite a hot ticket as it followed on the heels of his appearance in Alfred Hitchcock's *Rebecca* and Leigh's starring role in *Gone With the Wind*. Olivier, arguably the greatest Shakespearean actor of his generation, was determined to show that theatre was his passion despite his and his wife's recent success in film. Western Costume label with typed information inside collar. A rare chance to own a stage-worn Laurence Olivier Shakespearean costume. **\$1,000 – \$1,500**





**561. FOREIGN CORRESPONDENT PRODUCTION DESIGNS.** (UA, 1940) Two (2) Original *Foreign Correspondent* production designs by Harry B. Johnson. (1) 23 ½ in. x 18 ¾ in. piece depicts a frame from a car chase sequence and is accomplished with charcoal and Conté crayon on vellum. In the second panoramic 40 in. x 15 in., Conté crayon on artist board sketch, an airplane lands dramatically in a farmyard. This Alfred Hitchcock directed classic earned an Academy Award nomination for Art Direction. **\$600 – \$800**



**562. BOOMTOWN STORYBOARD.** (MGM, 1940) This 9 ¼ in. x 6 ¾ in. storyboard by artist Harry B. Johnson depicts “wildcatters” excitedly racing into town to announce a successful oil strike. The detail in the period automobile as it splashes through the reflective wet street is striking. The panel is accomplished with charcoal pencil on paper, tipped to illustration board. From the classic movie starring Clark Gable and Spencer Tracy. **\$300 – \$500**



**563. CARMEN MIRANDA THAT NIGHT IN RIO CONCEPT ARTWORK.** (TCF, 1941) Original concept art of Carmen Miranda for *That Night In Rio*. “The girl in the tutti-frutti hat” made her American film debut in this 1941 Technicolor extravaganza. Miranda was truly the Brazilian Bombshell the ads touted, and her bubbly personality leapt off the screen with her delivery of lines and songs. This stunning 16 ½ in. x 10 ¼ in. artwork is accomplished in pencil and gouache on artist board tipped to 12 ½ in. x 20 in. “Brownie” board. The painting depicts Miranda at the peak of popularity, in lavish setting that defined the look of this strikingly visual musical. Unsigned. In Excellent condition. **\$600 – \$800**



**564. THE FEMININE TOUCH SET OF STORYBOARDS.** (MGM, 1941) Sixteen (16) storyboards for *The Feminine Touch* (originally titled *The Female of the Species*). Storyboard panels accomplished in charcoal pencil on paper, tipped to illustration board, each panel measuring approx. 8 ½ in. x 6 in. This Rosalind Russell comedy features a surreal, Salvador Dali-esque dream sequence; which includes everything from abstract landscapes to melting architecture. Storyboarded here with great imagination by artist Harry B. Johnson. **\$400 – \$600**





**565. DR. JEKYLL AND MR. HYDE SCENE SKETCH.** (MGM, 1941) This is a moody 14 in. x 9 in. sketch in a 19 ¼ in. x 16 ¾ in. crème-colored mat. A rare *Dr. Jekyll and Mr. Hyde* preproduction sketch. The black and white dramatic sketch is accomplished with charcoal, pencil and pastel on artist's board. The scene depicts London city streets at nighttime. A cabbie steers his horse and carriage through shadowy archways. This artwork is signed by artist Stan Johnson. From the Spencer Tracy and Ingrid Bergman version of the classic horror film. In Very Fine condition. **\$800 – \$1,200**



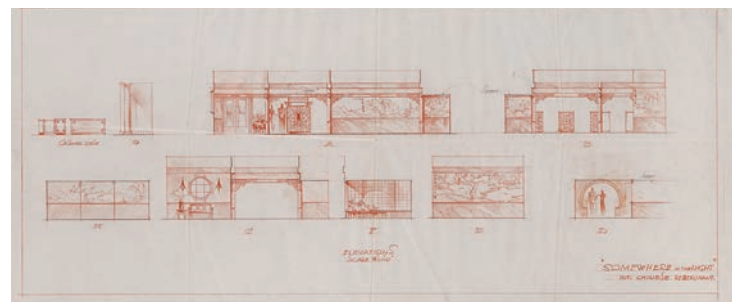
**566. JOHN WAYNE "CAPTAIN JACK STEWART" COAT FROM *REAP THE WILD WIND*.** (Paramount, 1942) Offered here is Wayne's sea captain costume, a rare artifact from the Duke's early days of Hollywood superstardom. It is a blue, pea coat blazer with nautical buttons. Western Costume tag is attached and reads, "1660 (observed) J. Wayne". Cecil B. DeMille's *Reap the Wild Wind* is a lavish, exuberant tale of the high seas involving shipwrecks, deep-sea diving, and a giant squid (it won the Oscar for best special effects.) John Wayne is a revelation as Captain Jack Stuart, cutting a dashing romantic figure in his first "big" movie and only his second in Technicolor. In Excellent condition. **\$2,000 – \$3,000**

**567. CHARLES BICKFORD CAPTAIN COAT, AND RAY MILLAND TAIL-COAT AND PANTS FROM *REAP THE WILD WIND*.** (Paramount, 1942) Costumes worn by Ray Milland and Charles Bickford in *Reap the Wild Wind*, arguably Cecil B. DeMille's best picture. Milland stars as Stephen Tolliver, a shrewd but foppish attorney. Bickford, on the other hand, plays Bully Brown, a grungy old sea dog and smuggler. Bickford's Navy pea coat bears the United Costumers Inc. tag with his name handwritten. Milland's Edwardian cut, maroon penguin tux jacket with tails bears the United Costumers tag with his name handwritten, as do his gray brushed wool knickers. All pieces in Excellent condition. **\$600 – \$800**





**568. SHERLOCK HOLMES AND THE SPIDER WOMAN ORIGINAL HAND-DRAWN ARCHITECTURAL SET DESIGN OF THE SPIDER WOMAN'S LAIR BY JOSEPH JULIUS BABOLNAY.** (Universal, 1944) Gale Sondergaard made an indelible career playing mysterious, sexy villainesses (she was even the first choice for *The Wicked Witch of the West*) and was rarely better than here as the female nemesis in *Sherlock Holmes and the Spider Woman*. This hand-drawn architectural set-rendering by Babolnay, measuring 16 in. x 33 in., depicts an internal passage in her "lair" through which we see her cavernous fire-place. **\$100 – \$200**



**570. SOMEWHERE IN THE NIGHT COLLECTION OF (3) ORIGINAL HAND-DRAWN ARCHITECTURAL SET DESIGNS BY JOSEPH JULIUS BABOLNAY.** (TCF, 1946) For this taut and tense Film Noir classic set in Los Angeles' Chinatown, Fox draftsman Babolnay created in Nov. 1945 these architectural renderings of a typical Chinese restaurant of the time, with intricate attention to stylistic detail. Size ranges from 16 in. to 22 in. x 36 in., entirely hand-drawn in terra-cotta pencil and graphite, with minor tape adhesive at a few margins. **\$100 – \$200**



**569. PINKY (2) LARGE PRODUCTION DESIGN PANELS AND ONE SMALLER COSTUME STUDY SIGNED BY ARTIST.** (TCF, 1949) A pair of atmospheric 40 in. x 30 in. Herbert Ryman production designs for *Pinky*. The Elia Kazan directed feature stands as an important motion picture statement in the history of race relations. These pieces are accomplished with charcoal on illustration board. Also included in this set is a character/costume study, pen and ink on 18 3/4 in. x 21 in. paper. All pieces are inscribed and signed by Herbert Ryman. **\$1,000 – \$1,500**



**571. TWO (2) COME TO THE STABLE STORYBOARD SEQUENCES SIGNED BY THE ARTIST.** (TCF, 1949) A pair of storyboard sequences for *Come to the Stable*, signed by artist Herbert Ryman. With screenplay by Clare Booth Luce and starring Loretta Young and Celeste Holm as nuns seeking to build a children's hospital. The production earned an Academy Award nomination for Art Direction. Eighteen panels, india ink on 6 1/4 in. x 4 3/4 paper, mounted to two large 20 in. x 20 in. illustration boards. **\$400 – \$600**





**572. MICHAEL DUDASH ORIGINAL CASABLANCA APPROVAL PAINTING FOR MGM/UA.** (MGM, 1942) Commissioned by MGM/United Artists, this 13 ½ in. x 12 ½ in. painting by Michael Dudash is accomplished in oil on illustration board. This is the sketch that was approved by MGM/UA and is the basis for the final artwork for the *Casablanca* 50<sup>th</sup> anniversary release. In the piece, Humphrey Bogart and Ingrid Bergman are portrayed in silhouette, inches apart. The backdrop is foliage and an inset of the exotic city of Casablanca with Bogie in trench coat and hat. This artwork, with slight variations, can be seen in the 50<sup>th</sup> anniversary laser disc release and subsequent VHS and DVD releases. A mint set of *Casablanca* DVD and VHS is included in the lot. The piece is signed by the artist and comes with his LOA. **\$2,500 – \$3,500**



**573. CHINA SKY SCENE CONCEPT DESIGN.** (RKO, 1945) Pencil, pen & ink, and gouache on 17 ½ in. x 29 ¾ in. illustration board, depicting Chinese citizens under guard by Japanese soldiers in WWII. Labeled "Interior of Cave/ 872" with no artist attribution, for art director Albert d'Agostino. **\$200 – \$300**



**574. ANNA AND THE KING OF SIAM (2) PRODUCTION DESIGN PANELS.** (TCF, 1946) A pair of 10 ¼ in. x 8 in. watercolor production design panels by artist Herbert Ryman. The two adjoining panels are tipped to illustration boards. The film was designed to be filmed in color but ultimately was shot in black & white, due to a set decorators strike. This is a rare and beautiful, full-color rendering of Anna and her son arriving on the grounds of a Siamese Royal Palace. This production received the Academy Award for Art Direction. **\$400 – \$600**



# CASABLANCA

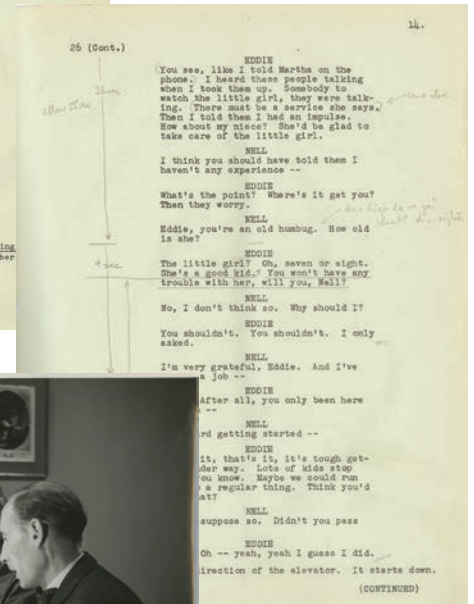
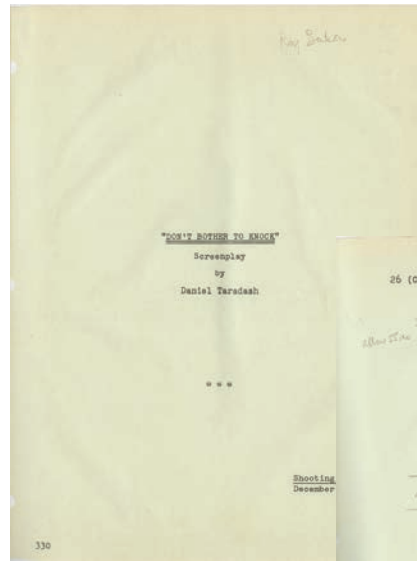


**575. SYDNEY GREENSTREET "SIGNOR FERRARI" SIGNATURE 2-PIECE CREAM LINEN SUIT FROM CASABLANCA.** (Warner Bros., 1942) Screen "heavy" Sydney Greenstreet played against Humphrey Bogart no less than five times in his brief 8-year career, usually as Bogart's nemesis, though this time he is more the friendly competition for the nightclub and contraband market share, and even ends up with Bogart's beloved "Sam". This is not just Greenstreet's signature suit for one of the greatest films from Hollywood's golden-age, it is his only suit, worn each time he appears. Jacket and pants both bear internal Warner Bros. labels marked "5-25-42/ 410/ Sidney (sic) Greenstreet" with jacket also marked "Garment #2/ Size 58" and pants "54 ½ - 31". Slightly darkened with age, overall quite Exceptional for its age and history. **\$30,000 - \$50,000**





**576. ERICH VON STROHEIM "MAX VON MAYERLING" TUXEDO JACKET FROM *SUNSET BOULEVARD*.** (Paramount, 1950) This lot is the tuxedo jacket worn by actor-director Erich Von Stroheim as "Max von Mayerling" in the film-noir classic *Sunset Boulevard*. Stroheim portrayed the obsessive manservant to Gloria Swanson's delusional, has-been movie star "Norma Desmond". The black wool, Penguin tailcoat is lined with brown satin with the tails faced in black satin. Six decorative buttons on the front and one breast pocket. Western Costume tag is present "2454-TI Eric-von-Stroheim". The jacket remains in Excellent condition. **\$2,000 – \$3,000**



**577. DIRECTOR ROY BAKER'S *DON'T BOTHER TO KNOCK* SCRIPT STARRING MARILYN MONROE (29) PHOTOGRAPHS.** (TCF, 1952) Hardbound annotated script with spine label and date and (19) vintage 8 in. x 10 in. black & white stills, many candid shots of Baker behind the scenes directing Marilyn Monroe and cast mates, of which (6) are mounted on board. Photos exhibit significant handling with creasing and some chipping. The 122pp, red cloth and board bound script includes many hand annotated pages with dialog additions, omissions and stage directions written in pencil. Included in the script are extra copies of credits list sheet as well as a cast list with all actors' home addresses and personal phone numbers of the time. The script binding is tight, clean and in Excellent condition. **\$4,000 – \$6,000**

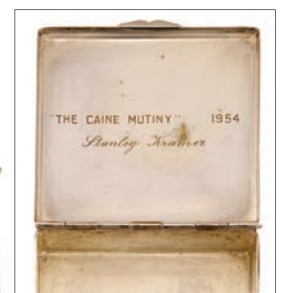




**578. RITA HAYWORTH "PRINCESS SALOME" BEADED CHIFFON DRESS FROM *SALOME*.** (Columbia, 1953) Sheer nude chiffon dress elaborately beaded with hundreds of faux pearls and gold thread in a diamond pattern at the sleeves and lower skirt. Hook-&-eye and snap closure at the rear. Worn by Rita Hayworth as "Princess Salome" during her entrance into Charles Laughton "King Herod's" palace. The dress has been altered at the neckline. Exhibits a few short tears and tiny pinholes at neckline, slight bead loss; otherwise, Very Good condition. **\$4,000 – \$6,000**



**579. TWO (2) CARL JULES WEYL CONCEPT SKETCHES FOR *THE ROBE*.** (TCF, 1953) A pair of matted, pencil on artist's board concept sketches for the movie *The Robe*. Two highly detailed street scenes from this Richard Burton and Jean Simmons period picture. Both depict ancient Middle Eastern city streets. One is titled Tunis and the other Salamanca. Both pieces have been set by the artist to prevent smudging and the artist has signed both sketches. **\$600 – \$800**



**580. *THE CAINE MUTINY* SILVER "CREW GIFT" CASE, ENGRAVED FROM STANLEY KRAMER.** (Columbia, 1954) 3 ¼ in. x 3 ¼ in. x 1 in. silver-plated box has a hinged lid engraved with a line drawing of a U.S. destroyer and the number 18 on the bow. The inside lid of the box is engraved "The Caine Mutiny 1954 Stanley Kramer". This box was a crew gift made by production for presentation to cast and crew. Kramer served as the film's producer. This film earned Humphrey Bogart an Oscar nomination for his portrayal of Lieutenant Commander Queeg. **\$800 – \$1,200**

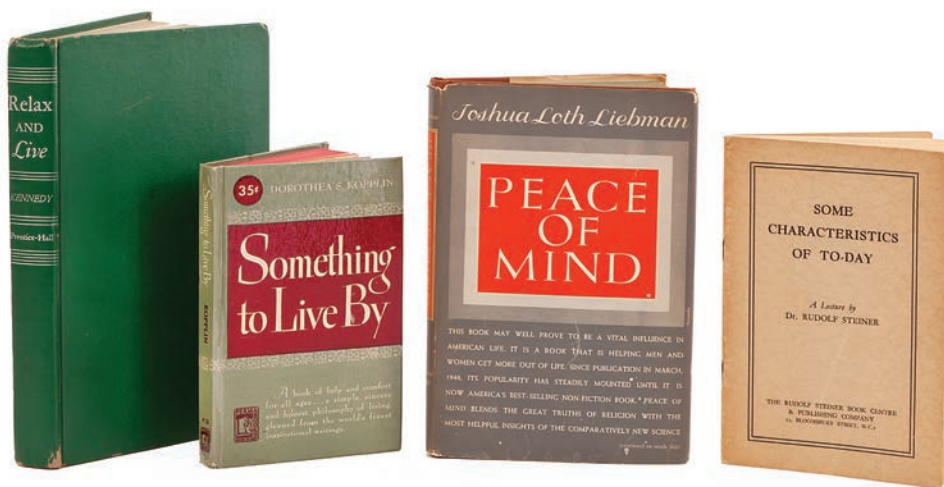




**581. CHARLES LE MAIRE COSTUME SKETCH OF MARILYN MONROE FOR *ALL ABOUT EVE*.** (TCF, 1950) Pencil, pen & ink, and watercolor on 12 in. x 16 in. illustration board by the head of TCF's wardrobe department at this time, Charles LeMaire. Depicts Marilyn Monroe as "Miss Casswell" in her change #1 (as noted on recto) signed and identified by Le Maire, who won the "Best Costume Design, Black & White" (together with Edith Head) for this film. Elegantly executed, and an exceptional artifact from the beginning of Marilyn's career. (Previously in Sotheby's entertainment sale #6865, 6/18/1996, lot #0049, and is accompanied by a photocopy of original receipt). **\$8,000 – \$12,000**



**582. *QUO VADIS* MONUMENTAL WARDROBE PRODUCTION BIBLE.** (MGM, 1951) Comprised of hundreds of pages (3 in. thick inside green-cloth studio binder) detailing the entire process of wardrobe design and construction for "a cast of thousands" in the MGM epic of the advent of Christianity during the Roman Empire, *Quo Vadis*. A treasure-trove of fascinating detail, including (but not limited to) the revelation that Gregory Peck and Elizabeth Taylor were not only tested for the leads (at a cost recorded here of \$15,144.15 for Peck and \$3,654.17 for Taylor) but apparently initially cast as well. Total wardrobe budget is reported in this massive work as 149,769,088 Italian Lire (recorded variously throughout as either U.S. dollars and/ or Lire). Also includes a section of (8) black & white stills of costume designs, some with designer's ink-notations. An extraordinary reference into the practical reality of producing a film of epic proportions. **\$600 – \$800**



**583. COLLECTION OF (4) SELF-HELP BOOKS FROM THE PROPERTY OF MARILYN MONROE.** From the landmark Christie's auction of the property of Marilyn Monroe in 1999, a collection of (4) "Self-Help" themed books: Joseph Kennedy, *Relax and Live* (Prentice-Hall, NY/1953, green cloth, 205pp); Joshua Liebman, *Peace of Mind* (Simon & Schuster, NY/1946, brown cloth in DJ, 203pp); Dorothea Kopplin, *Something to Live By* (Perma-books, NY/1948, decorated boards, 241pp); and Dr. Rudolf Steiner, *Some Characteristics of Today* (Steiner Publishing, London/ca.1942, paper, 35pp). Each bears the special "Christie's Property of Marilyn Monroe" bookplate inside front cover, and the Steiner exhibits a few pencil markings, which may conceivably be in Marilyn's hand. Fine to Very Fine throughout. **\$1,500 – \$2,500**





584. *THE PRODIGAL* MONUMENTAL WALL-RELIEF. (MGM, 1955) Set in ancient Syria, the story of MGM's *The Prodigal* is suspiciously similar to TCF's earlier saga of the Middle East, *The Egyptian*, in which protagonist Edmund Purdom (in both films) is seduced out of his fortune by an irresistible wanton woman. Numerous sculptural wall-reliefs with pagan gods and goddesses (of which this is one) decorate the throne room and other locations throughout the film. Constructed of molded fiberglass measuring 24 in. x 72 in. x 3 in. deep. Special shipping arrangements will apply. **\$500 – \$700**



585. YUL BRYNNER "RAMESES" ROYAL EGYPTIAN HERO "BLOOD" VASE, USED IN ONE OF THE TEN PLAGUES SCENES IN *THE TEN COMMANDMENTS*. (Paramount, 1956) A beautiful blue hero ceramic vase/water jar with hand-painted Egyptian designs and gold band embellishments. This water jar was made for the thrilling scene when Moses (Heston) turns the water flowing from the Temple of Hapi, the God of the Nile, into blood. Ramses (Yul Brynner) then grabs the vase and offers up his own incantation to the Nile God: "Sacred water, make pure the flood from which you came". As he pours the contents of the vase into the pool, this water also turns to blood! A fantastic prop from the film, and a key plot device in a scene depicting one of the Ten Plagues. Measures 12½ in. tall and 6½ in. in diameter. Previously sold at a Sotheby's entertainment memorabilia auction. **\$6,000 – \$8,000**





**586. ORIGINAL GOLDEN CALF FROM THE TEN COMMANDMENTS.** (Paramount, 1956) This Golden Calf prop was used in the sequence when the former slaves camp at the foot of Mount Sinai and wait as Moses again ascends the mountain. During his absence, the Hebrews lose faith and a small Golden Calf is passed around prior to them building a much larger version as an idol to bear before them on their way back to Egypt, hoping to win Rameses' forgiveness. This piece from Cecil B. DeMille's magnum opus is not only an important relic from film history, but also a highly significant piece of biblical iconography. Constructed of cast resin in two pieces consisting of body and headdress of Isis, which are joined and the entire piece painted metallic gold. The hollow statue measures 10 in. long x 10 in. tall. Comes from the collection of Academy Award-winning makeup artist Greg Cannom who acquired this piece from an auction featuring pieces from the Estate of Cecil B. DeMille. The headdress has come loose, but remains intact. Overall, Excellent condition.

**\$12,000 – \$15,000**



**587. SCREEN USED SCOPE FROM DONOVAN'S BRAIN AND THE MAGNETIC MONSTER .** (UA, 1953) This screen-used 13 in. x 11 in. x 8 in. electrical "scope" prop was used by "Dr. Patrick J. Cory" (Lew Ayers) and his wife (former First Lady Nancy Davis-Reagan) to keep the brain of deceased millionaire W.H. Donovan alive in the 1953 Sci-Fi classic, *Donovan's Brain*. One of the few, if any, props from the film to ever hit the market, the item was also used by Dr. Jeffery Stewart (Richard Carlson) during the climactic scenes of yet another 1953 classic, *The Magnetic Monster*. The item, which was a working prop in Dr. Maxwell Smith's legendary science fiction prop house, Vectrex Corp., (which supplied productions with medical and electrical props from the 1930's through the 80's), may have appeared in countless other productions throughout its lifetime. The metal box features a faceplate with lighting elements, dials, gauges and switches. Metal Vectrex Corp. tag affixed to back where the cord and plug are located. Equipped with working lights. **\$800 – \$1,200**



**588. COLOSSUS' BRASS GAUNTLET FROM THE COLOSSUS OF NEW YORK.** When Jeremy Spensser is killed, his father, a brilliant brain surgeon, implants his son's brain in a huge robot that develops many strange and destructive powers. The resulting movie is admittedly "B", but the resulting Sci-Fi monster joins the ranks of classic 50s faves. This 7 in. tall copper gauntlet has a 5 in. diameter opening at the forearm and a 3 1/4 in. opening at the wrist. The well-made, hinged gauntlet is held shut by two fastening, snap buckles. The Welded and riveted gauntlet is in Excellent condition with an authentic patina from age and completely functioning buckles and hinge. **\$1,000 – \$1,500**



# KING OF THE ROCKET MEN



**589. TRISTRAM COFFIN "JEFF KING" HERO ROCKET MAN HELMET FROM *KING OF THE ROCKET MEN*.** (Republic, 1949) This is a rare hero "Rocket Man" helmet from the vintage serial *King of the Rocket Men*. The helmet measures 12 in. tall x 9 ¼ in. in diameter. The helmet is a 2-part fiberglass shell construction composed of main conical helmet and faceplate, textured and then painted silver overall. The faceplate features two eye-socket openings for lenses and a wire screened mouth port. The faceplate is attached with one central ¾ in. hinge at the top of the faceplate and the sides are secured to the hull of the helmet by two old-fashioned rain jacket snaps at either side. Internally there are metal brackets for attaching a helmet liner, rubber chin pad and slides above and below the eyeholes that would have held lenses in place. "T. Coffin" is written in red grease pencil at the internal peak of this helmet after Tristram Coffin, the actor who played "Jeff King" (The Rocket Man)! Some chipping from age and production use, otherwise in Excellent condition. This is the only original Rocket Man helmet from Republic Pictures we have ever handled. **\$30,000 – \$50,000**



# FORBIDDEN PLANET



**590. ORIGINAL ANNE FRANCIS "ALTAIRA" SIGNATURE COSTUME FROM *FORBIDDEN PLANET*.** (MGM, 1956) This ornate golden-tan long-sleeve mini dress was worn by Anne Francis as "Altaira" in *Forbidden Planet*. Created of silk and literally festooned with brass and gold metal medallions, this signature dress is seen in the memorable sequence when Altaira travels aboard the "space buggy" with Robby greeting the crewmen from the ship. This is arguably the most iconic piece of female wardrobe in science fiction (with the possible exception of Princess Leia from *Star Wars*). The inner lining of the Helen Rose-designed wardrobe features an internal bias label handwritten, "Anne Francis 1671-4440." Exhibits some fabric tearing on both shoulders due to the fragile nature of the sheer material, but remains in remarkable condition considering its age. One of the most important Sci-Fi costumes to appear at public auction. \$20,000 – \$30,000

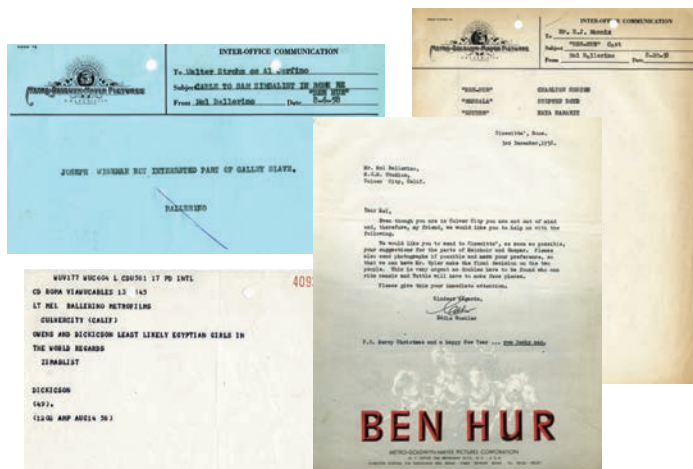




**591. ELIZABETH TAYLOR "LESLIE BENEDICT" TAUPE AND ROSE DRESS BY MOSS MABRY FOR *GIANT*.** (Warner Bros., 1956) Moss Mabry, working with costume supervisor Marjorie Best (the two of them shared the Oscar for "Best Costume Design, Color" for this film) created this high-neck, delicate-sleeved evening dress of taupe silk with satin piping and rose lace décolletage for Elizabeth Taylor in one of her signature roles, that of Rock Hudson's wife "Leslie Benedict" in George Stevens' epic of Texas over the first half of the twentieth-century, *Giant*. Worn by Taylor when she exhibits feminist frustration at exclusion from after-dinner conversation and smoking, which by tradition is for men only. Bears internal studio label, "WARNER BROS. PICTURES, INC./ L. Taylor/ 7798-403". Shows a few tiny stains, and both sleeves have minor underarm repair, overall Fine to Very Fine. **\$6,000 – \$8,000**



**592. THREE STOOGES HERO STUNT Mallet.** While solo acts and duos were making their mark on the golden age of comedy, The Three Stooges were cracking up audiences by making marks on each other in signature slapstick style. This is a 12 in. long mallet with a 5 ½ in x 2 in. sponge rubber head. The well staged, over-the-top theatrical violence of the Stooges carried them from stage to the big screen and on to TV. The mallet comes with an LOA from Jean DeRita (wife of Curly Joe) on Three Stooges letterhead, that states (in full): *The mallet you have is the original used in many Three Stooges movies by Moe to hit Larry & Curly Joe over the head. Please take care of it.* Shows wear from use and age. The sponge rubber head has deteriorated and hardened. **\$1,500 – \$2,000**



**593. *BEN-HUR* EXTENSIVE ARCHIVE OF ORIGINAL MGM CASTING MATERIALS.** (MGM, 1959) A monumental production like the 1959 version of *Ben-Hur* required "a cast of thousands" (in the old byline of previous Hollywood epics), and this archive of many (many) hundreds of original documents from the files of MGM's casting department proves what a daunting task it must have been to cast those thousands of not just leads and featured roles, but even each and every galley slave and dancing girl. Memos, letters, cables, telexes, etc. show continuity to the degree that most inquiries also retain their responses; a perfect example is the suggestion of Angie Dickinson for an important role, with Sam Zimbalist's response, "DICKICSON (sic) LEAST LIKELY EGYPTIAN GIRL(S) IN THE WORLD". Virtually the entire process of casting is covered in this archive, including fees for various actors' services; special arrangements for certain actors for transportation to various worldwide filming locations; huge lists of nearly every known performer in the world, (all of whom were in consideration for this film at one point or another); a note with names, phone numbers, and height of two "little people" actors, including Billy Curtis; mentions of special services from international directors like Vittorio de Sica; and the usual star-power negotiations like Jack Hawkins requiring no less than 2<sup>nd</sup> billing, with no cast member receiving larger type size on screen or print. A nearly unprecedented and quite possibly all-encompassing panorama of the creation of this important film, from its beginning stages in early 1955 through completion. **\$2,000 – \$3,000**





**594. (19) BEN-HUR SCREEN-USED MINIATURE SHIPS.** (MGM, 1925/1959) A spectacular collection of (19) screen-used miniature ships from the sea battle scenes in both MGM versions of *Ben-Hur*. This is a fleet of various Roman and Macedonian vessels originally constructed for the 1925 Fred Niblo version at great studio expense, repurposed for the 1959 remake. The ships are highly visible on the ocean's horizon leading up to the big sea battle and in the spectacular battle itself. "Judah Ben-Hur" (Charlton Heston) is a slave rower on a Roman ship when his fleet encounters Macedonian pirates. A violent confrontation ensues in which ships engage in all out battle. The events of this battle help further shape Ben-Hur's destiny. The ships range in size from 5 feet to 9 feet long and are in various conditions due to age and rigorous production use. At over 85 years old, these beautifully detailed models are impressive even in their current state of disrepair. Master model makers have fashioned these vessels from a variety of materials including copper, aluminum, steel and wood. Each of the ships on offer features a unique figurehead above the ship's ramming beak. The copper hulls have oxidized over the years and the masts have collapsed but some components are still present. Many of the wooden decks are no longer present, though the larger ships still retain automated mechanisms installed to operate ship's oars. There are examples of original pieces, masts, oars and remnants of wire riggings, which could aid in restoration. There are even some miniature sailor figures still present aboard some of the ships. Remnants of paint and ornaments remain as well. Here is an incredible opportunity to acquire a virtual fleet of Hollywood's finest miniature craft from one of history's most enduring stories and filmmaking's most epic achievements. Special shipping arrangements will apply. **\$40,000 – \$60,000**









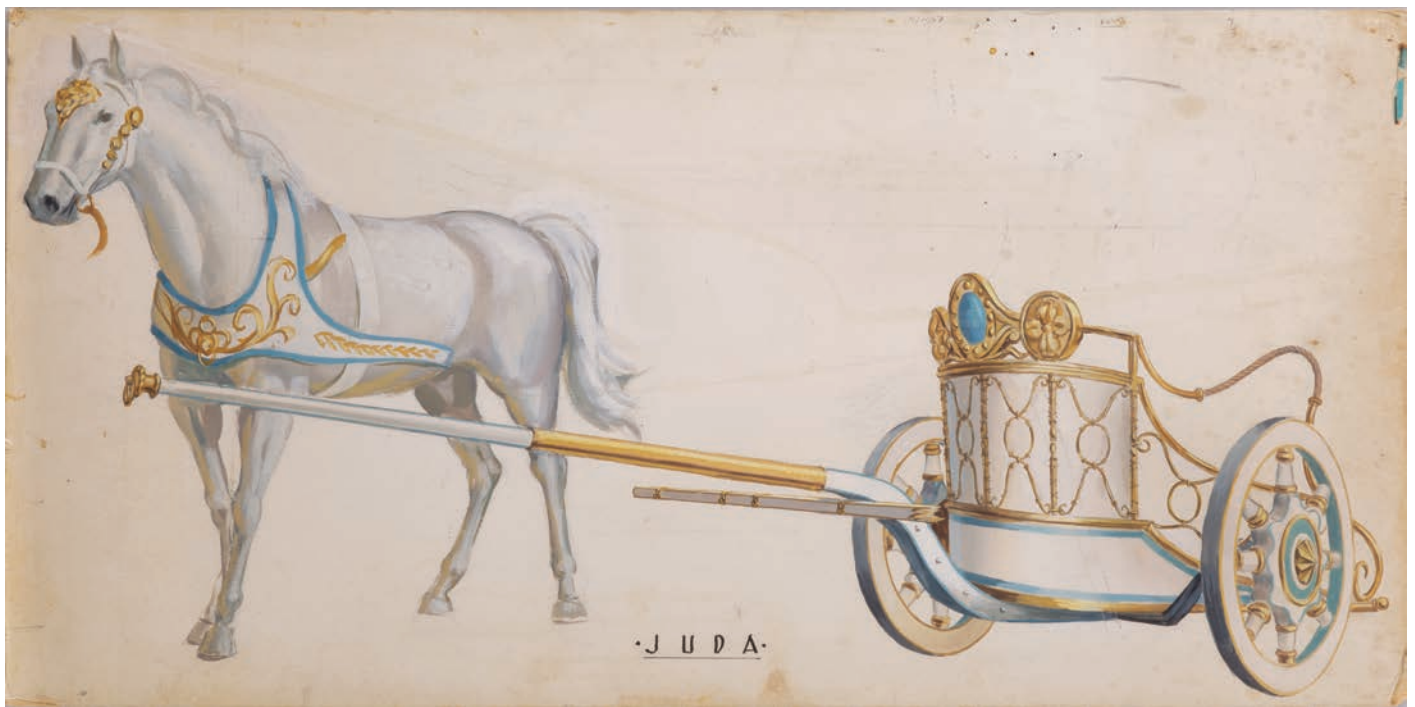
**595. BEN-HUR DETAILED GALLEON SHIP PRODUCTION ART.** (MGM, 1959) 15 ¾ in. x 16 ¾ in. pencil and gouache on artist's board sketch of a Roman Galleon. This production sketch is a map to the anatomy of an ancient ship with elemental descriptions for the art department. The colorful, unfinished sketch shows great detail of the bow of the ship with a number key detailing components of the structure from mast rigging to shields lining the rail of the vessel. The sketch is titled, "44 Est. Seconda Galea Romana". Posted in production, the piece exhibits staple holes in corners and a nail hole top center. Some wear, edge wrinkling and paint spatter from the art department, but the subject, colors and legibility of this piece remain Excellent. **\$4,000 – \$6,000**



**596. BEN-HUR COMPLETE ROMAN SOLDIER COSTUME.** (MGM, 1959) Costume designer Elizabeth Haffenden was required to create many hundreds of authentic Roman Empire costumes in dozens of variations, and this complete ensemble for a Roman soldier is a classic example. Comprised of crème wool tunic with hem stripe (original tangerine of stripe faded to coral); hand-hammered metal expandable-leaf cuirass; button-studded tassel belt; hand-hammered metal helmet with brush top; cast aluminum and forged-steel hero sword with leather-covered decorated sheath and long shoulder and waist belt; calf-length hand-made leather sandals; and burgundy wool cape. Seen prominently throughout the film on Roman foot soldiers, especially near beginning where Stephen Boyd arrests his childhood friend Charlton Heston. Tunic bears internal unassigned MGM wardrobe label. Staining and minor tears in tunic, and finish on cuirass is uneven from age, yet overall its completeness offsets these relatively minor condition issues. **\$4,000 – \$6,000**







597. ORIGINAL “JUDA BEN-HUR” CHARIOT CONCEPT ART FROM *BEN-HUR*. (MGM, 1959) 26 ¼ in. x 13 in. gouache on artist’s board rendering of *Ben-Hur* Horse and chariot. A concept painting of a Roman chariot labeled at the bottom with the name, “Juda” referring to “Judah Ben-Hur”, the character Charlton Heston portrays in the William Wyler epic. The painting is accomplished in tones of white, blue and gold. While the harness evolved by production, the chariot seen in the film is a remarkably faithful version of this design. The piece shows some age, soil and corner stubbing. Some swatch staples on the upper right hand corner do not interfere with the art. Colors and image remain crisp and clear. \$6,000 – \$8,000

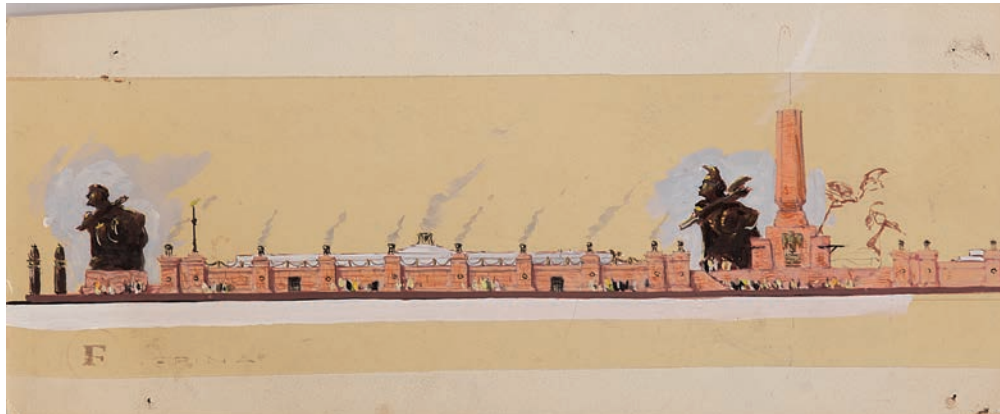


598. *BEN-HUR* COMPLETE “ATHENIAN” CHARIOTEER COSTUME. (MGM, 1959) Costume designer Elizabeth Haffenden contracted “Casa d’Arte Firenze” to construct authentic Roman Empire outfits for the production of the 1959 version of *Ben-Hur*, and offered here is, quite possibly, the most complete ensemble extant from that distinguished workshop. Worn by Eddie Juaregui as “The Athenian” (one of the key charioteers in the climactic race) this costume retains virtually every element originally worn on screen: simple crème wool single-shoulder under-tunic; heavy wool appliqué-decorated over-tunic (maker’s label sewn into neck) with matching belt and elaborate loincloth; and silver-painted, hand-formed leather helmet, wrist-guards, and shin-plates. Most items are marked for production, “Greco” (for Athenian) and “Casadei” (which is the character’s unbilled name). A few wear spots and very minor losses, but overall remarkably intact and presentable, and most impressive in its completeness. \$10,000 – \$15,000





**599. BEN-HUR SUBTERRANEAN CORRIDOR CONCEPT ART.** (MGM, 1959) 17 ¼ in. x 7 ¼ in. acrylic on artist's board concept painting of a darkened Roman corridor with fully dressed and armed Centurions at the ready and pages scurrying about the dark and cavernous hall. The painting is labeled, "Set #11 - Sc. #301 Subterranean (sic) Corr." Signed by unidentified artist. **\$800 - \$1,200**



**600. BEN-HUR HIPPODROME PANORAMIC CONCEPT ART.** (MGM, 1959) 20 ½ in. x 8 ¾ in. gouache on artist's board rendering of the Hippodrome set from the film *Ben-Hur*. The painting portrays the outer walls of the great arena with terra-cotta stone façade and smoking chimneys. Huge statues of gladiators rise above the walls of the structure. There are towers and other sculptural details evident as well. Throngs of people can be seen ringing the building and entering it. The painting is stamped with the symbol "F" and the word "Spina" has been written in the lower left hand corner. **\$800 - \$1,200**



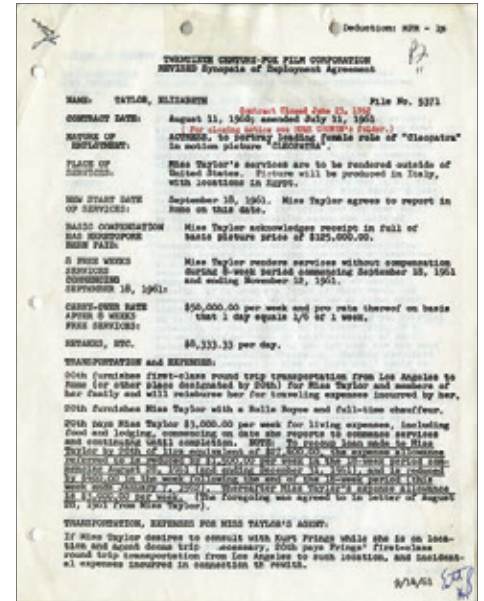
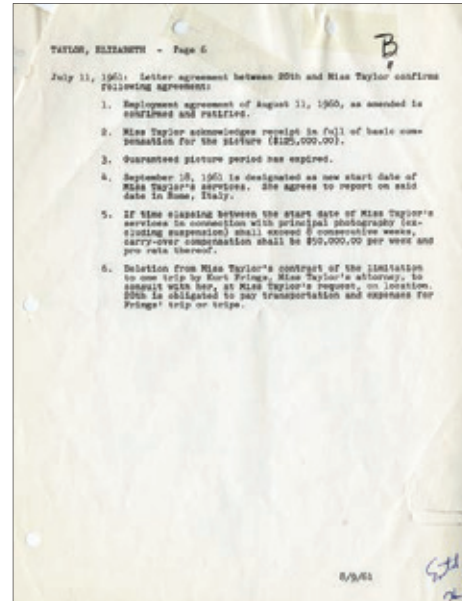
**601. BEN-HUR DETAILED SKETCH OF ENORMOUS GLADIATOR STATUE.** (MGM, 1959) 16 in. x 11 ¾ in. gouache on artist's board rendering of a gigantic bronze, axe-wielding gladiator statue rising from the floor of the terra-cotta Hippodrome. There are various human figures, urns and ornaments in the scene indicating scale of the structure and also a pencil-drafted stairway schematic in the upper left hand corner of the piece. There are pinholes in the corners of the piece suggesting that it was posted for production reference. These small holes do not obscure the beautiful artwork. **\$3,000 - \$5,000**



**602. WEST SIDE STORY SCENE CONCEPT PAINTING OF JETS/ SHARKS CONFRONTATION.** (UA, 1961) India Ink and gouache on 11 ½ in. x 24 in. illustration paper of a garage confrontation between the Jets and the Sharks, for production designer Boris Leven. Mounting adhesive covers entire verso, causing slight waving to recto. Comes with letter of provenance from cast-member's family. **\$1,000 – \$1,500**



**603. ELIZABETH TAYLOR CLEOPATRA CONTRACT.** (20<sup>th</sup> Century Fox, 1963) this is a 6pp copy of a contract between Elizabeth Taylor and 20<sup>th</sup> Century Fox studios for her role in *Cleopatra*. The contract outlines terms of Taylor's employment, from base salary (\$125,000.00) to the provision of a chauffeur driven Rolls Royce and 1<sup>st</sup> class accommodation in Rome. The document addresses repayment of a \$27,400.00 Lira loan the studio had made to Ms. Taylor. There is some red type and pen notations in page corners. The top 8<sup>th</sup> of the entire document had been ripped and carefully Scotch-taped back together. Pages are stapled in the upper left hand corner. **\$1,200 – \$1,500**



**604. SET-USED WOOD AND LEATHER CHAIR FROM CLEOPATRA.** A gorgeous, theatrically crafted chair from *Cleopatra*. The wooden frame is composed of carved wood components with x-shaped legs in the style of a director's chair. Features wooden pedestal lengths crowned by lathe-turned caps. Folding legs are claw-footed. The back and seat are made of unpadded leather, looped on frame and fastened with leather chord lengths. The chair measures 29 in. x 2 in. x 34 ¼ in and approx. 31 in. from floor to seat. The wood is dark stained and finished with silver paint flourishes. A beautiful example of period glamour and the mythical love affair between Richard Burton and Elizabeth Taylor, the two stars of this iconic movie. Leather is dry and brittle exhibiting cracks, but is a perfect display piece. Special shipping arrangements will apply. **\$800 – \$1,200**







**605. NATALIE WOOD'S MERCEDES 250SL ROADSTER/COUPÉ AUTOMATIC.** This Mercedes-Benz 250SL VIN: 113-043-12-000551 was purchased new in 1967 and owned by the late Hollywood legend Natalie Wood. Ms. Wood bought the car at Simonson-Schachtmeyer Mercedes-Benz – Studebaker in Santa Monica, California and the vehicle comes with its original Mercedes-Benz Service Booklet with clear plastic protective dust cover with pocket holding the original metal Protect-O-Plate “Certicard” issued from Mercedes-Benz reading (in part): “Natalie Wood, 191 N. Bentley Ave., Los Angeles, California, 5/9/67, 250SL, 113043-12-000551.” The odometer reads “06511” indicating the gauge has rolled over (106,511 total miles on the car). Painted white and upholstered in black vinyl, the car has been restored to near perfect factory condition. This distinguished 250SL has a very desirable option package that includes ZF four-speed automatic transmission with floor shift, air conditioning, power steering, removable hardtop and a hidden soft top. Also comes with copies of Natalie Wood’s 1968 California Registration and window sticker. The Mercedes-Benz 250SL is the second iteration of the W113 body style, more popularly known as the ‘Pagoda’ coupe, because of the unique shape of its roof line. The car is quite advanced for its era, having four-wheel disc brakes, all-independent suspension, and a 2.5-liter sohc, mechanically fuel injected, six-cylinder engine. The 250SL is the rarest of the W113-bodied cars, having been built only in 1967 and 1968. Its predecessor, the 230SL, was vastly improved upon in this model, while the last of the W113 cars, the 280SL, had a slightly larger engine and improved steering. This was one of the most popular cars that Mercedes-Benz ever built, and is extremely popular with collectors. The fantastic Natalie Wood lineage makes this 250SL all the more desirable. Special shipping arrangements will apply. **\$30,000 – \$50,000**





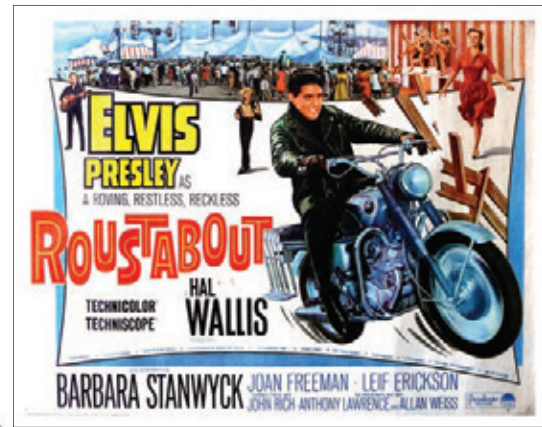
**AUTOMOBILE REGISTRATION CARD**  
TYPE 11 | MAKE 1 | LICENSE NUMBER UTA 542  
STATE OF CALIFORNIA  
EXPIRATION DATE 12/31/1968

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DATE OF BIRTH 2503L000051 | VALIDATION NUMBER 68  
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PL. REG. DATE 12/31/1968 | REG. NO. 15108  
NAME WOOD, NATALIE  
191 N BENTLEY AV  
LOS ANGELES CALIF  
If address is wrong, list old and give correct address.







**606. ELVIS PRESLEY "CHARLIE ROGERS" SCREEN-WORN *ROUSTABOUT* BIKER JACKET.** (Paramount, 1964) In *Roustabout*, Elvis Presley plays "Charlie Rogers", a young man with a chip on his shoulder. In this coming of age story, Rogers becomes a carney and learns the value of family. This black Harley Davidson jacket is "Charlie Rogers" signature costume piece and highly visible throughout this classic Elvis film as well as in much of advertising and packaging materials. The red satin lined jacket comes with an LOA from Richard Davis who served as Presley's valet for a time and was personally gifted this piece. The jacket bears both the Harley Davidson tag and a sewn in Paramount Studio label hand written, "Elvis Presley" with illegible numbers beneath. A terrific and prominent Elvis costume. In Excellent condition. **\$30,000 – \$50,000**





*To the March of Dimes  
My sincere thanks  
everything and may God  
bless you as he has me  
Elvis Presley*



**607. ELVIS PRESLEY "JOSH MORGAN/JODIE TATUM" KISSING COUS-INS SCREEN-WORN JACKET WITH INSCRIPTION.** (MGM, 1964) Elvis plays his own look-alike cousin in this comedy. This tan Lee "Westerner" jeans jacket is a 42 regular. It bears the MGM label with "Elvis Presley" written in pen by hand. This jacket was gifted to the March of Dimes for their charity and bears the inscription, written in Elvis' own hand, "To the March of Dimes My sincere thanks for everything and may God bless you as he has me Elvis Presley". Shows some age, otherwise in excellent condition. **\$8,000 – \$1,200**

**608. ELVIS PRESLEY "JOE LIGHTCLOUD" SCREEN-WORN COSTUME FROM STAY AWAY JOE.** (MGM, 1968) Screen-worn Elvis Presley "Joe Lightcloud" long sleeved, bright red Western-style shirt and black jeans from *Stay Away Joe* and worn on an album cover. The shirt features steel and mother of pearl snaps and the MGM Studio tag with Elvis Presley written in by hand. The black Wrangler jeans also bear the MGM Studio tag sewn into the waist with E. Presley written in. **\$6,000 – \$8,000**



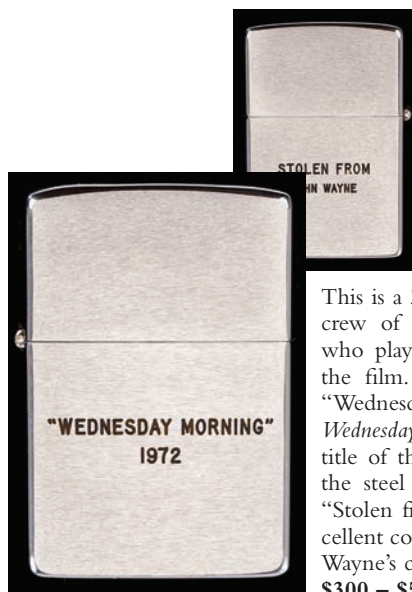


**609. FRANK SINATRA TONY ROME PRODUCTION PHOTOGRAPHS.** (Arcola Pictures, 1967) Black vinyl ring binder of (60+) mostly black and white, some color production photos ranging from 5 in. x 4 in. to 8 in. x 10 in. A few larger 11 in. x 14 in. photos come separate from the binder. Also includes (6+) color and black and white negatives. A cover letter from 20<sup>th</sup> Century Fox dated May 5<sup>th</sup>, 1967 outlines permissions for use of PR media and makes particular mention of the Nashua Mobile home featured in the production and photos. Included in the folder are 5, newspaper-style *Tony Rome* promos pitching the movie and Nashua Mobile Homes. **\$400 – \$600**



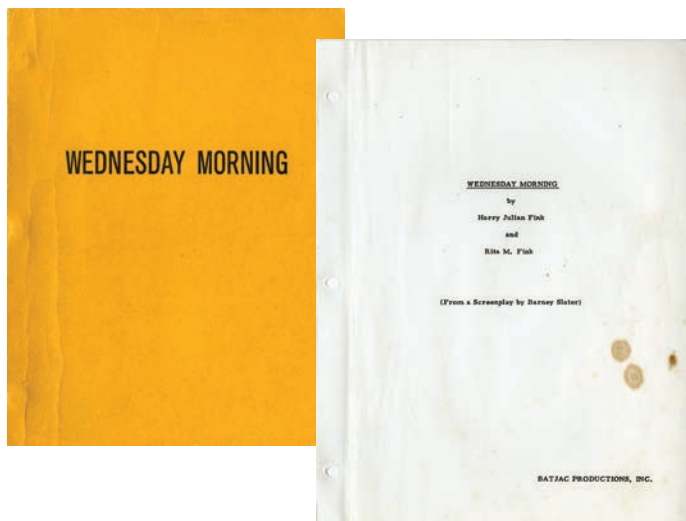
**610. JOHN WAYNE GREEN BERETS ZIPPO LIGHTER CREW GIFT.**

(TCF, 1968) Zippo lighter given to the crew of *The Green Berets* by John Wayne who played "Colonel Mike Kirby" in the film. The lighter is engraved on one side with an actual green beret on the lid and the title "The Green Berets" on the body. On the other side, "U.S. Army Special Forces" is engraved on the cap and "Stolen from John Wayne" on the body. In Excellent condition. From the estate of Wayne's close friend Chick Iverson. **\$300 – \$500**

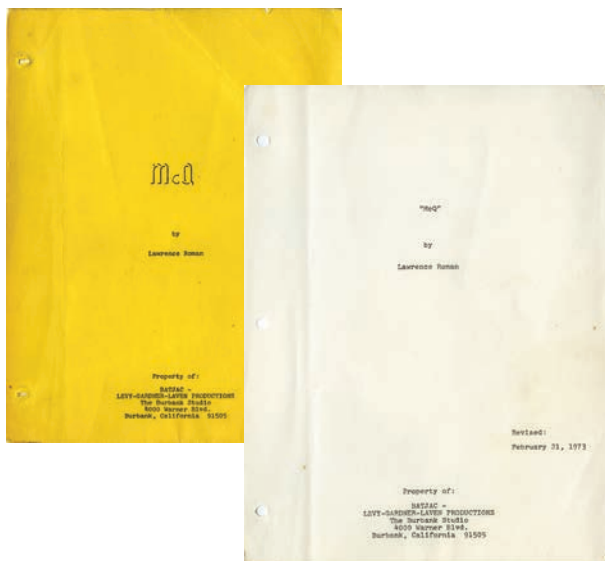


**611. JOHN WAYNE BIG JAKE ZIPPO LIGHTER CREW GIFT.** (TCF, 1971)

This is a Zippo lighter given to the crew of *Big Jake* by John Wayne who played "Jacob McCandles" in the film. The lighter is engraved, "Wednesday Morning 1972" as *Wednesday Morning* was the original title of the film. The other side of the steel lighter is engraved with, "Stolen from John Wayne". In Excellent condition. From the estate of Wayne's close friend Chick Iverson. **\$300 – \$500**



**612. JOHN WAYNE WEDNESDAY MORNING (BIG JAKE) SCRIPT.** (TCF, 1971) John Wayne's personal copy of his shooting script for *Wednesday Morning* (aka. *Big Jake*). John Wayne as "Jake McCandles" springs to action when his little son is kidnapped. 118pp studio-printed and bound script. There are some stains on the first few pages, but nothing unexpected from age and production use. The gold cover is crisp with mild foxing. From the estate of Wayne's close friend Chick Iverson. **\$400 – \$600**



**613. JOHN WAYNE'S McQ SCRIPT.** (Warner Bros., 1974) John Wayne's personal copy of his shooting script for *McQ*. With the Western in decline and hard-boiled cop movies on the rise, John Wayne traded in his cowboy hat for a detective's badge. 130pp studio-printed script with bradded yellow cover (missing one brad). There are only a few notations in ball pen and some pages appear to be intentionally dog-eared to mark them. The cover is bent and creased, but all else, Good. From the estate of Wayne's close friend Chick Iverson. **\$300 – \$500**





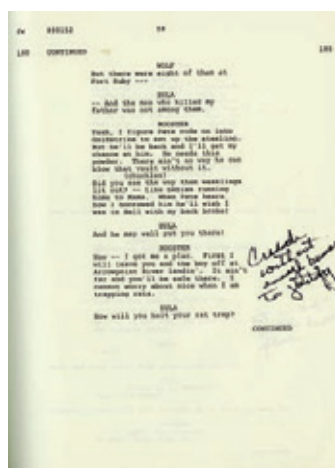
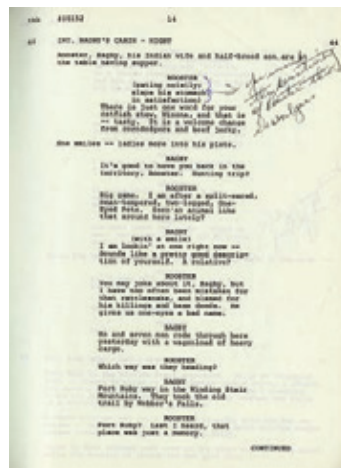
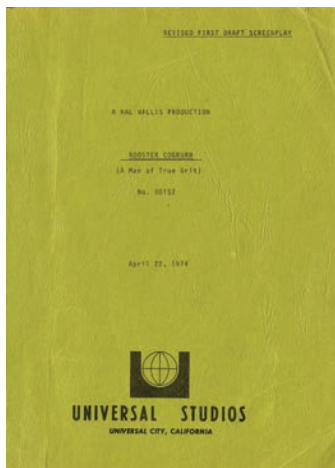
**614. JOHN WAYNE McQ CREW MUG.** (Warner Bros., 1974) *McQ* crew gift coffee mug from John Wayne to his very close friend Chick Iverson. Gold handled ceramic mug features *McQ* graphic on one side and “Chick from Duke” on the other. In Excellent condition. From the estate of Chick Iverson. **\$400 – \$600**



**615. JOHN WAYNE BRANNIGAN CREW MUG.** (UA, 1975) *Brannigan* crew gift coffee mug from John Wayne to his very close friend Chick Iverson. Gold handled ceramic mug features *Brannigan* graphic on one side and “Chick from Duke” on the other. In Excellent condition. From the estate of Chick Iverson **\$400 – \$600**



**617. JOHN WAYNE ROOSTER COGBURN JACKET .** In this classic Western movie John Wayne plays “Marshal Rooster Cogburn” who reluctantly teams up with “Eula Goodnight” (Katharine Hepburn) to bring her Father’s murderers to justice. This is a signature, custom made, buff colored canvas jacket with tan corduroy inner sleeves cuffs and collar. Wayne can be seen wearing this jacket throughout the film and in much of the advertising and promotional material for the film. The jacket is in Excellent condition. A gift from John Wayne to his very close friend Chick Iverson. **\$4,000 – \$6,000**



**616. JOHN WAYNE PERSONALLY ANNOTATED ROOSTER COGBURN SHOOTING SCRIPT.** (Universal, 1974) John Wayne’s personal copy of his shooting script for *Rooster Cogburn*. John Wayne reprised his Academy Award winning role as “Rooster Cogburn” in this sequel to *True Grit*. This is a 307pp studio-printed script with bradded green cover, titled “Rooster Cogburn (A Man Of True Grit)”. The cover bears the Universal Studios logo at bottom. The content of the script exhibits many notations in a variety of pens, all in Wayne’s hand. In his notes, “The Duke” gives script notes to the writers, “You missed the sensitivity of Rooster, this is vulgar”, and notes to himself, “Just in case drinking hasn’t caught up with him”. The cover shows signs of production use, but all else Good. A rare piece of John Wayne movie memorabilia. From the estate of Wayne’s close friend Chick Iverson. **\$3,000 – \$5,000**





**618. JOHN WAYNE ROOSTER COGBURN CREW MUG.** (Universal, 1974) *Rooster Cogburn* crew gift coffee mug from John Wayne to his very close friend Chick Iverson. Gold handled ceramic mug features *Rooster Cogburn* graphic on one side including a caricature of Wayne and co-star Katharine Hepburn and "Chick from Duke" on the other. In Excellent condition. From the estate of Chick Iverson. **\$600 – \$800**



**619. JOHN WAYNE THE SHOOTIST CREW MUG.** (Paramount, 1976) *The Shootist* crew gift coffee mug from John Wayne to his very close friend Chick Iverson. Gold handled ceramic mug features *Shootist* graphic on one side with caricature of Wayne as his character "J.B. Books" from the film and "Chick from Duke" on the other. In Excellent condition. From the estate of Chick Iverson. **\$600 – \$800**



**620. JOHN WAYNE 26 BAR LIGHTER.** 2 in. x 1 in. commemorative steel lighter from John Wayne's 26 Bar ranch. A gift from John Wayne to his very close friend Chick Iverson. **\$300 – \$500**



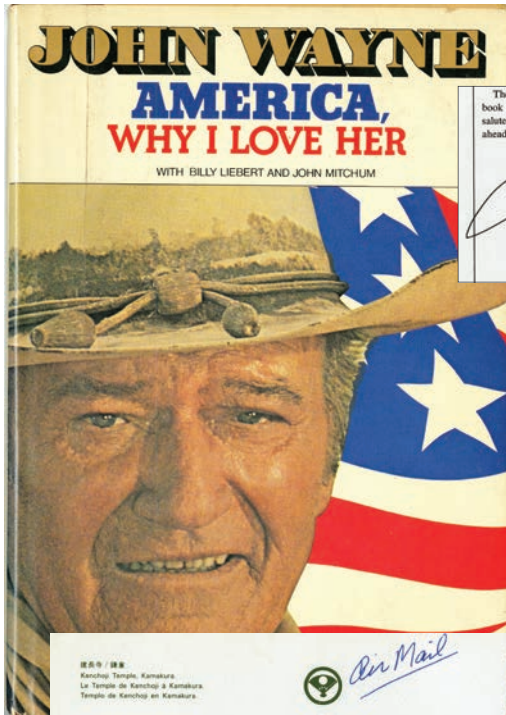
**621. JOHN WAYNE 26 BAR BELT (ONLY 3 MADE) AND (4) 26 BAR RANCH PROGRAMS.** In 1964 John Wayne partnered with Louis Johnson to turn the Milky Way Ranch in Phoenix into 26 Bar (aka John Wayne Ranch). Once a year, Wayne would hold a cattle sale. It was quite an event with buyers and fans alike traveling to buy steer or just meet "The Duke" for a picture or autograph. John Wayne always acknowledged the people who made him a star. This is a collection of (4) 26 Bar cattle sale catalogs from the 5<sup>th</sup>, 11<sup>th</sup>, 12<sup>th</sup> and 17<sup>th</sup> annual sales. Catalogs contain prices realized written on some pages. This collection also includes a 49 in x 1 ½ in. leather belt with custom rectangular "Chick 26 1973", the image of a horned steer and a rope edging. A gift from John Wayne to his very close friend Chick Iverson. **\$600 – \$800**



**622. JOHN WAYNE DEDICATION PLAQUE FROM LATINO ACTORS.** 20 in. x 15 ¾ in. Plaque honoring John Wayne from the Laureado Movie Actors group. The large plaque is composed of a variety of wood inset in check-board style. The commemoration is realized in raised metal Spanish letters that have been affixed to the colorful board surface. There is a graphic iconic symbol in the upper left. The board is housed in an incredible cow hide covered box bearing the John Wayne ranch cattle brand of "26" In the lower right. A one-of-a-kind piece of John Wayne memorabilia, from the estate of his close friend Chick Iverson. **\$800 – \$1,200**



**623. JOHN WAYNE CASE OF (12) BOTTLES OF VINTAGE WINE.** A case of John Wayne's "Windsor Vineyards" California Cabernet Sauvignon wine. This case of (12) bottles of wine was bottled exclusively for service aboard Wayne's private yacht "The Wild Goose". The bottles are in various states of condition. All labels exhibit foxing from age and some have come loose from their bottle. The printed labels of this Sonoma County produced wine bear the personal printed message, "Bottled expressly for your pleasure aboard the motor yacht Wild Goose". Some "4/5 quart" marked bottles show signs of evaporation. Corks and leading still intact. Likely not drinkable. From the estate of Wayne's very close friend, Chick Iverson. \$400 – \$600



Therefore, let me say that we who have contributed to this book feel it is a dedication to all of you readers from us who salute all that has gone before and eagerly await whatever lies ahead.

*John Wayne*  
1978

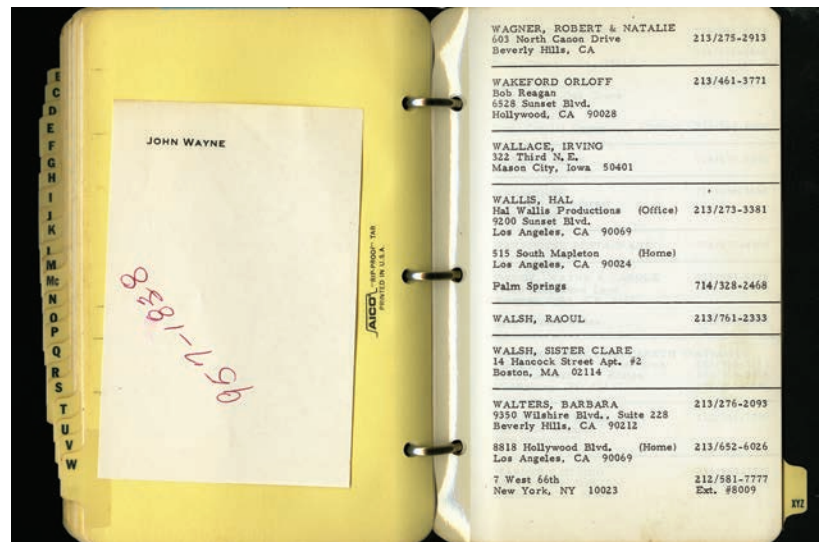
JOHN WAYNE



**625. JOHN WAYNE COMMEMORATIVE POCKET KNIFE GIFTED TO CHICK IVERSON.** 4 1/8 in. x 3/4 in. custom John Wayne pocket knife with caricature of "The Duke" on the casing. Two 3 1/4 in. pullout blades etched – one with "John Wayne 1907 – 1979" and a pic of Wayne, and a second blade with the image of a rifle and Wayne's signature. The commemorative knife comes in a fitted case with an inset card, "John Wayne Case 1907-1979" and a John Wayne calling card with printed facsimile signature. A gift from John Wayne to his very close friend Chick Iverson. \$200 – \$300



**624. JOHN WAYNE SIGNED AMERICA, WHY I LOVE HER BOOK AND HAND WRITTEN POST CARD FROM JAPAN.** First Edition 143pp America, Why I Love Her by John Wayne with Billy Liebert and John Mitchum, pub. Simon & Shuster 1977. The book is inscribed in John Wayne's hand, "John Wayne 1978". Binding and pages are very clean. Dust cover is permanently attached commercially – glued under end papers. The dust cover exhibits some rubbing and small tear on lower right corner. Otherwise, in Excellent condition. Lot includes a personal postcard of a temple and cherry blossom trees from Japan to Wayne's close friend Chick Iverson. Addressed and signed by Wayne in blue ink, "Unlock the Tequila here we come!!! Duke Pat" (possibly signing for his son Patrick Wayne)? Includes printed John Wayne calling card. From the estate of Chick Iverson. \$300 – \$500



**626. JOHN WAYNE'S PERSONAL ADDRESS BOOK.** 9 1/4 in. x 7 1/2 in. ringed binder with alphabetical file leaves and neatly typed names, phone numbers and addresses. This book contains all the personal contacts from A to Z. From Red Adair or Spiro Agnew to Jack Valenti or Barbara Walters. From everyday contacts like Jacuzzi Plasterers or dry cleaners to fellow stars like Henry Fonda and Bob Hope. Every person and business this Hollywood icon cared to keep in touch with is listed here. Also included are a loose note on Wayne's stationery with a hand written number on it and one of Wayne's printed calling cards. An incredibly personal item of John Wayne's, filled with a lifetime of show business, family and political relationships. Book shows some soiling from age but the pages are all crisp and clean. From the estate of Wayne's very close friend, Chick Iverson. \$1,000 – \$1,500



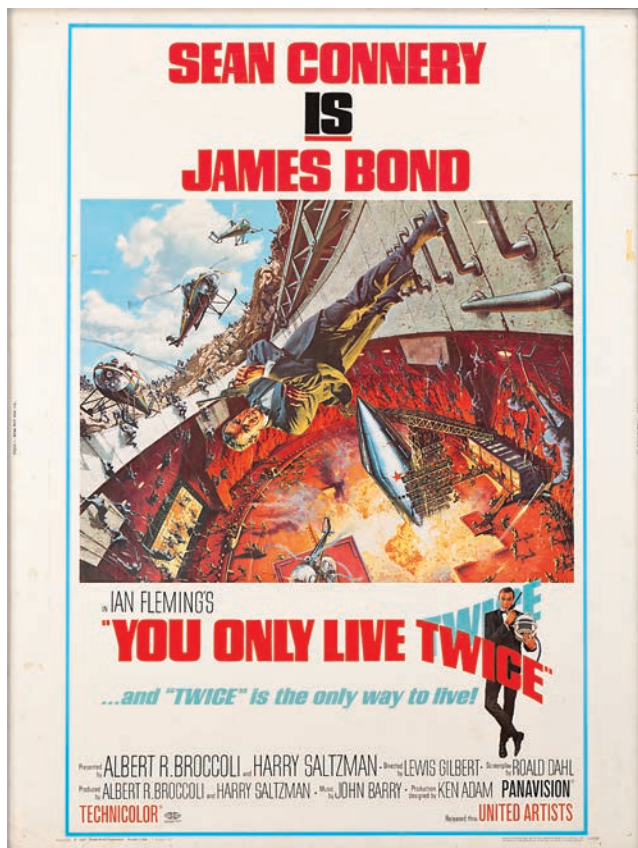


**627. ROBERT MCGINNIS: PAINTING THE LAST ROSE OF SUMMER FANTASY "SPY GIRLS"** PAINTING CREATED FOR THE FILM. (JP Media, 2008) Illustrator Robert McGinnis is most widely known for his uniquely sexy paperback book covers, and film posters ranging from *Breakfast at Tiffany's* to *Cotton Comes to Harlem*, though especially the majority of the 1960's-70's "James Bond/007" franchise. For his documentary on McGinnis in 2008, director Paul Jilbert followed the entire creation process from live models to finished painting, with this piece as the end result. It distills the best of McGinnis' unmatched glorification of not only the powerful and dynamic female figure, but, according to "Bettie Page" champion Dave Stevens (who narrates part of the documentary, shortly before his untimely death), McGinnis gave each of his women an extraordinary expression: knowing, confident, mysterious, dangerous, inviting, but never vulnerable or weak. Offered here is the only opportunity we are aware of to own the one painting by McGinnis, which allowed him totally free reign for the expression of his masterful talent. Pen & ink and tempera on 17 ½ in. by 26 ½ in. Crescent illustration board, masked at margins for print; signed by artist at lower right, plus credited "Art Director- Paul Jilbert \* Artist Robert McGinnis". Also includes a transfer of property signed by Jilbert, plus (5) reprint color stills of the live models in their poses for this work. **\$15,000 – \$20,000**



**628. JAMES BOND FABRIC PROMOTIONAL BANNER FOR THE SPY WHO LOVED ME.** (United Artists, 1977) 8 ½ ft. x 25 in. weatherproof fabric banner with gold fringe at the bottom. The two-color red and gold silk screened on blue fabric banner is framed by a white canvas border with large copper grommets in corners and sides for hanging. The banner features images of Roger Moore and Barbara Bach who appeared together in *The Spy Who Loved Me*. The banner reads, "It's Bond and Beyond. James Bond 007 The Spy Who Loved Me." The banner is in Very fine condition having been stored folded and never displayed. **\$300 – \$500**





**629. YOU ONLY LIVE TWICE** 30 in. x 40 in. “STYLE A” MOVIE POSTER. (UA, 1967) For this fifth entry in the James Bond/ 007 franchise, illustrators Robert McGinnis and Frank McCarthy were called upon to create a variety of dramatic and enticing images involving Sean Connery as Bond. This 30 in. x 40 in. poster shares the “nuclear missile silo” artwork with the “Style A” one-sheet, though to its merit, is believed to be one of the only 30 x 40s on this title ever offered for public sale. Rolled with usual wrinkles and handling for this cardstock poster, and small scattered marginal stains, overall Very Good. **\$500 – \$700**



**630. PIERCE BROSNAN 2-PIECE LINEN SUIT** FOR *THE WORLD IS NOT ENOUGH*. (MGM, 1999) For this third entry (of four) in Pierce Brosnan’s turn at portraying the most famous spy in film and literary history, “007 James Bond”, costume designer Lindy Hemming contracted men’s fashion line “Brioni” to custom-tailor this 2-piece natural linen suit with single-breasted jacket and pleated cuffed slacks, each of which bears a custom maker’s label printed “client 11500 Pierce Brosnan”. Worn quite prominently by Brosnan throughout the climactic Istanbul scenes, including the moment when nemesis Sophie Marceau says “I could have given you the world!” to which he replies, of course, “The world is not enough”, as well as for the ancient Turkish sexual torture she inflicts upon him in punishment. A blue men’s shirt matching the style and color of that worn on screen is added to round out the display. Very Fine condition throughout, as screen-worn. **\$12,000 – \$15,000**







**631. SCREEN-WORN RICHARD BURTON ROYAL CAPE AND HAT FROM *ANNE OF A THOUSAND DAYS*.** (Universal, 1969) Richard Burton wears this stunning cape as the notorious “King Henry the VIII” in *Anne of a Thousand Days*. The rich orange velvet cape/vest features two arm openings and an appliquéd, gold embroidered ornament that runs the length of the unfastened front and back flap of the garment. The entire piece is lined in orange satin fabric. Also included is a matching, crushed velvet cap that may have been part of this ensemble. The cap has a wire-reinforced brim, gold embroidered detail and gold metal coin ornaments sewn around the bottom of the brim. Both pieces retain their Bermans and Nathans tags with the name “Burton” written in pen. **\$1,500 – \$2,500**



**632. *DIE ANOTHER DAY* SET OF (8) SPECIAL TITLE-ETCHED PREMIERE-ONLY “SWAG” BLUE MARTINI GLASSES.** (MGM, 2002) For the world premiere of this Pierce Brosnan/ Halle Berry James Bond entry, the event production designer was assigned the task of re-creating the look and feel of the “Ice-Fortress” key set from the film, and these ice-blue martini glasses with the film title etched in were given out in pairs of two, to premiere-party celebrity attendees only (not produced for sale to the public). The premiere was attended not only by Her Majesty the Queen, but also by a number of former Bond stars including Sir Roger Moore, George Lazenby, and Timothy Dalton. Assembled here are four pairs, eight total glasses to supply a proper home swinging-sixties style cocktail party of your own; just be sure to serve them “shaken, not stirred”. Unused, essentially mint condition. **\$200 – \$300**



**633. *THEY SHOOT HORSES, DON'T THEY?* CONTINUITY BOARD.** (ABC Pictures, 1969) Continuity board constructed of aluminum and painted flat black with production details in white paint. It still exhibits some of the (faintly written) handwritten notes in chalk for the last scene it was used in, [scene] 1+, [set still] Ext. Ballroom and Pier, [date] 5/16-19. Measures 19 ¼ in. x 12 in. Features two hinged boxes on the verso for storage, one with cloths presumably for wiping the chalk clean. Exhibits soiling; otherwise, Very good condition. **\$300 – \$500**





**634. (27) *EASY RIDER* LARGE STUDIO PHOTOGRAPHIC NEGATIVES.** (Columbia, 1969) *Easy Rider* (27) original 4 in. x 5 in. full-color studio production transparencies from on set. The photo negatives include images of Peter Fonda, Jack Nicholson and various other cast, crew against scenic landscapes and settings. From the landmark 60s movie that forever changed pop culture and propelled Jack Nicholson and Peter Fonda further into their stardom. The large format negs come enveloped in their original vellum packets. In Very Fine condition. **\$2,000 – \$3,000**



**635. *BUTCH CASSIDY AND THE SUNDANCE KID* STORYBOARD PANEL.** (20<sup>th</sup> Century Fox, 1969) This is a graphite and colored pencil storyboard rendering of an imagined frame from the classic Western featuring Robert Redford and Paul Newman. The sketch is accomplished on heavy artist's paper and measures 10 in. x 13 ¾ in. The artwork is unsigned, but initialed by the artist "JB". **\$2,000 – \$3,000**



**636. PAUL NEWMAN "BUTCH CASSIDY" COSTUME FROM *BUTCH CASSIDY AND THE SUNDANCE KID*.** (TCF, 1969) Two-piece suit (jacket and pants only; vest as worn in film not present) designed by Edith Head for Paul Newman in the title role of *Butch Cassidy and the Sundance Kid*. Worn by Newman while in Bolivia, including in the iconic portrait sitting with his travelling companions. Marked on Western Costume label as "Bike Double 2459-2 #2" and stamped "1900". Jacket label marked "Paul Newman 2459-2 #2". A few slight scuffs from screen-use (one on arm is visible on-screen) else Fine as screen-worn. **\$8,000 – \$12,000**



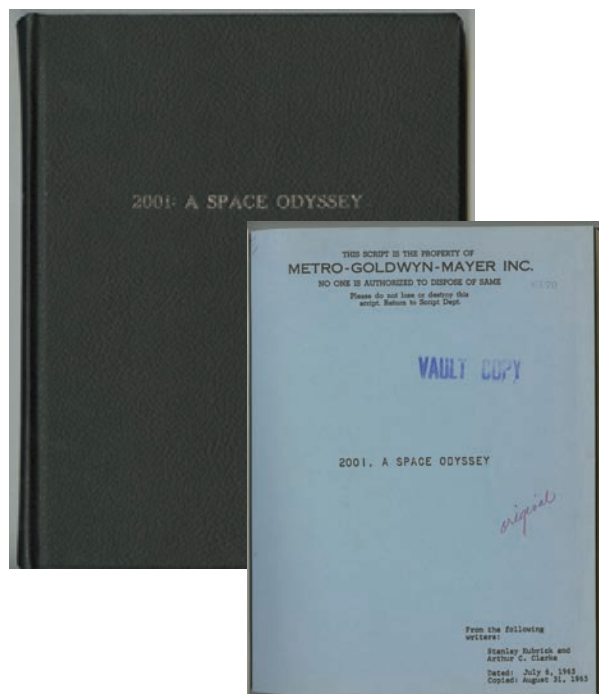




**637. ED "BIG DADDY" ROTH HAND DRAWN SKETCH.** Vintage 1960s Ed "Big Daddy" Roth pencil sketch. Accomplished with pencil on 8 ½ in. x 11 in. Roth stationery featuring "RatFink" logo and the tag line; "Monsters that mean business". The sketch pays tribute to the US Air Force and depicts one of Roth's signature monsters riding a military jet with bombs in one hand and a camera in the other. The captions read "USAF from USA with luv" and "Search out and destroy!" Small piece of tape on bottom border that does not obscure artwork. In Excellent condition. **\$600 – \$800**



**639. 2001: A SPACE ODYSSEY ORIGINAL U.K. QUAD POSTER.** (MGM, 1968) U.K. 30 in. x 40 in. "quad" poster for Stanley Kubrick's visionary film of Arthur C. Clarke's science-fiction novel. This style possesses the more desirable Pan-Am space ring art by Robert McCall (as opposed to the astronauts on the moon style) and is in Very Fine folded, unrestored condition. **\$300 – \$500**



**638. 2001: A SPACE ODYSSEY EARLY DRAFT STUDIO VAULT COPY SCRIPT.** 11 ¼ in. x 8 ½ in. 109pp hardbound MGM vault copy of *2001: A Space Odyssey* dated July 6, 1965. This black hardbound script is labeled in silver gilt letters "2001: A Space Odyssey" and also imprinted with "Caleb E. Andersen". The script contained in the binding is studio generated with a blue cover with printed name of the studio, title of the film and submitting writers "Stanley Kubrick and Arthur C. Clarke". The inner title page bears the name of actor Gary Lockwood handwritten in pen. The content of the script exhibits many notations and some revision pages stapled into the script. The script features vividly written passages i.e., "Hibernation Recovery" when Kaminsky regains consciousness. This script is in Very Fine condition. **\$3,000 – \$5,000**



**640. ORIGINAL ROBERT MCCALL PRELIMINARY CONCEPT PAINTING FOR 2001: A SPACE ODYSSEY.** Robert McCall is one of the great Sci-Fi/Space artists in the world. This is a beautiful 19 ¼ in. x 19 ¼ in. painting accomplished with acrylic on matte board by McCall. The painting is an early undated concept for *2001: A Space Odyssey*, later possibly used to help publicize the film along with a number of other McCall images created specifically for publicity use around the time of the movie's release. The actual image is an idea for the Discovery's Rescue/Repair Pod emerging through a stylized "Stargate" in outer space. Interestingly, the pod, at least to some extent, more resembles an early idea for the "Aries" lunar lander, further evidence of the painting's creation having occurred relatively early in the film's production design phase. There is some outward warping across lower part of painting, due to exposure to water, but NO damage to the actual artwork. All else, in Excellent condition. **\$3,000 – \$5,000**



## JOHN CHAMBERS

The following (12) Lots and Lot #656 are from the estate of ground-breaking makeup effects legend John Chambers (1923–2001). Chambers' work in such films and television shows as *Planet of the Apes* (1968), *The List of Adrian Messenger* (1963), *The Outer Limits* (1963), *The Munsters* (1964), *Lost in Space* (1965), *Mission Impossible* (1966) and *Star Trek: The Original Series* (Chambers created "Mr. Spock's" trademark pointed Vulcan ears). Chambers began his career in the Army during World War II, where he served as a dental technician. It was in this capacity that he found himself gaining a great deal of knowledge repairing more than teeth—he began creating new ears, noses and chins for veterans ravaged by war. This experience landed Chambers at NBC in 1953 with a job in makeup. Though he developed many of his makeup innovations in the 1950s and 1960s, they are still in use today. His skullcaps, for instance, are a standard in the business. For his efforts in *Planet of the Apes*, Chambers received an honorary Academy Award at the 1969 Oscars ceremony, and throughout his career he received many other honors, most notably an Emmy and a star on the Hollywood Walk of Fame. John Chambers was also given the highest civilian award from the CIA for his help with numerous "Mission: Impossible-type" transformational disguises he devised for operatives in secret missions. Despite all of his accomplishments, it was Chambers' charitable work helping injured veterans and firefighters and his work for the CIA that gave him his greatest satisfaction. John Chambers' expertise as a craftsman and innovator inspired a whole generation of makeup artists and helped to bring the art of makeup effects into the limelight.



**641. (2) JOHN CHAMBERS PERSONAL MAKEUP CASES.** John Chambers was a master artist who made his mark as an imaginative innovator in the field of movie special effects makeup. Here are two of Chambers' fully stocked personal makeup kits. The first is a beautiful custom made wooden 12 in. x 5 ½ in. x 10 in. box. John Chambers' name is inlaid in the front of the lid just above the latch (which comes with accompanying key). The kit opens to reveal a meticulously labeled selection of theatrical makeup products, a smock and even a box of tissues concealed in the lid. There are two drawers that pull from the side of the box, containing eyebrow pencils and other spurious makeup products and even a lone Band-Aid. The second kit is a more travel-worthy model being a Samsonite "Silhouette" baby-blue vanity well loaded with the same quality of product, arrangement and labeling. Both cases contain Chambers ID cards and stickers. An incredibly well preserved portrait of a makeup magician and his tools. Exactly as the maestro last left them. **\$4,000 – \$6,000**



**642. JOHN CHAMBERS (248) PLANET OF THE APES, BENEATH THE PLANET OF THE APES AND CONQUEST OF THE PLANET OF THE APES SLIDES NOTATED BY CHAMBERS.** Of all the movies John Chambers contributed his talents to, the *Planet of the Apes* franchise is the work that he is best remembered for. This is an incredible collection of behind the scenes slides from Chambers' personal collection. Full-color slides of makeup tests for ape makeups as well as other straight makeup references on cast members like Charlton Heston. There are also many photos of Chambers himself at work. There are stunning candid scenes of the *Planet of the Apes* exterior sets and of the studio makeup room and other production areas as well. Many slides are hand notated in the borders by Chambers. A rare and treasured scrapbook of the making of a classic film and landmark in special effects makeup, compiled by the very makeup artist who created those unforgettable simian faces. **\$800 – \$1,200**





**643. JOHN CHAMBERS (5) *PLANET OF THE APES* RELATED FILM REELS.** A collection of (5) reels of various *Planet of the Apes* related films. These movies are primarily *Planet of the Apes* featurettes collected by John Chambers for his own use and for P.R. There is a canister marked "35 MM without reels", an MCA case with a tape label for "John Chambers Make-up Dept." and a handwritten note identifying the contents as a *Planet of the Apes* featurette and (3) small 16mm canisters: (1) *Planet of the Apes* featurette, *Beneath the Planet of the Apes* trailer and *Escape from the Planet of the Apes* film clip. (1) *Planet of the Apes* mini film - Chambers notes on the canister "First part was stolen by ABC TV camera dept. when I was on the Ed Nelson Show - 68." (1) *Planet of the Apes* featurette marked "Good one!! Do not loan out! For J. C.'s P.R. only! Films appear tight and in Excellent condition. Unviewed. \$400 - \$600



**644. JOHN CHAMBERS PERSONAL ROLLEIFLEX CAMERA IN CASE.** John Chambers personal (late 1950s-1960s) Rolleiflex 2.8c camera. Rolleiflex film cameras are notable for their exceptional build quality, compact size, modest weight, superior optics, durable reliable mechanics and bright viewfinders. This camera is in Excellent condition and comes in its original carrying case along with a flash arm and (3) original camera manuals. One can imagine this camera accompanying Chambers to many a movie set to take photos of test makeups and document experiences. The case and camera were obviously treated with the same meticulous care that Chambers was famous for in his work. There is even an unopened roll of Kodak Vericolor II professional film included. Camera untested. \$600 - \$800



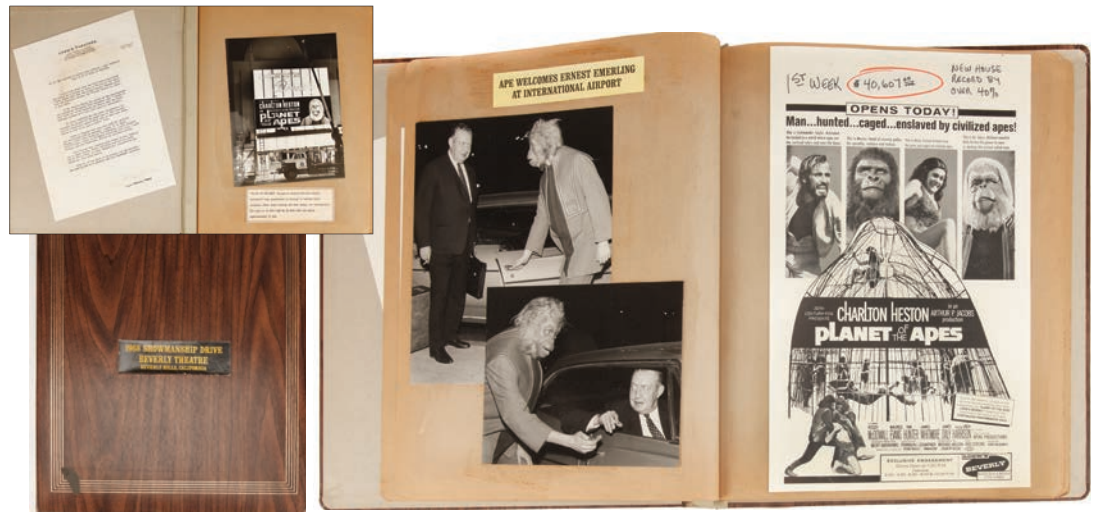
**645. JOHN CHAMBERS' PERSONAL SPY CAMERA AND C.I.A. DISGUISE PHOTOS.** This is a collection of materials from makeup artist John Chambers' association with the C.I.A. As a master of disguise, Chambers developed many prosthetic appliances and disguise kits in service to the government agency. Here are (3) binder sleeves of (60) color slides including candid shots of Chambers and his work, model in test makeups, mold making and finished sculpted busts. A set of 5 in. x 7 in. color photos of fully realized disguise makeups on forms. These photos all have 2 in. x ½ in. patches cut out at the base of each make up, possibly to remove the name of the individual the makeup was made for. Includes a series of Polaroids of makeups and molds that are hand labeled in the borders. Set also includes Chambers 2 ½ in. x 1 in. HIT spy camera in a leather fitted case. \$600 - \$800





**646. ARCHIVE OF (334) MISC. JOHN CHAMBERS SLIDES FROM VARIOUS PRODUCTIONS.** 11 in. x 12 in. white ring binder containing 20 sleeves filled with John Chambers' personal slides of behind the scenes images from various productions he worked on. A handwritten card with the title and date of each project segregates each set of slides. Chambers' movies included are; *Island of Dr. Moreau*, *Sssssss!*, *Night Gallery*, *Tora! Tora! Tora!*, *Bigfoot*, et al. This is a very personal look into the life's work of this innovative makeup master. **\$600 – \$800**

**647. PLANET OF THE APES "SHOW-MANSHIP DRIVE" ALBUM PRESENTED TO JOHN CHAMBERS.** (TCF, 1968) Scrapbook album "Show-manship Drive" commemorating the release and various promotional material from *Planet of the Apes* presented to John Chambers. Folio (14 ½ in. x 12 ½ in.) approximately 30 pages of promotional photographs, flyers, newspaper clippings and other material mostly centered around the film's release and run at the Loew's Theatre in Hollywood. Some of the pieces have come loose from the page, but appears to be complete. **\$200 – \$300**



**648. JOHN CHAMBERS ISLAND OF DR. MOREAU MASKS.** (MGM, 1977) Collection of masks and appliances from *The Island of Dr. Moreau*. The pieces include a pair of masks for the Bull man and Lynx man, a Ram man test head in self-skinning polyfoam, three pair of hard rubber hybrid creature feet with applied hair, a pair of hybrid creature facial appliances, and three pair of gloves/cloven hoof hands and a pair of painted and finished resin bull horns. Foam latex remains very supple and exhibits only minor cracking at eye and mouth blending edges; otherwise, condition is remarkable. **\$600 – \$800**







**649. SSSSSS! METAMORPHOSIS MASK AND PLASTER BUST.** (Universal, 1973) The 1970s marked an explosion in creature features. Movies thrived or fell flat based on the effectiveness of their monster makeups. John Chambers was at the forefront, bringing all of the innovation and technology he'd mastered to bear on movies like *Ssssss!* This is an over the head, foam latex prosthetic of the snake-like creature "David Blake" (played by Dirk Benedict) metamorphoses into. The rubber is still supple and comes complete with a plaster display bust. **\$300 – \$500**



**651. JOHN CHAMBERS (8) PERSONAL COPIES OF PLANET OF THE APES COMICS.** (8) *Planet of the Apes* comic books (1974–1975) from the personal collection of ape makeup wizard John Chambers. The collection includes (5) copies of issue #1, (1) copy of issue #2, (1) copy of issue #8 and (1) copy of issue #10. A single copy of issue #1 is signed by Chambers on the cover, "John J. Chambers Creator—" All magazines are in Good condition. Collection includes (2) Benefit Tickets for the 1970 premiere of *Beneath the Planet of the Apes* and a graphic program/cast and crew sheet for the film. **\$200 – \$300**



**650. WAX MASTER MOLDS OF SPOCK EARS AND UNUSED LATEX EARS (VINTAGE) FOR STAR TREK: THE ORIGINAL SERIES.** John Chambers set of Leonard Nimoy's "Spock" ears from *Star Trek*. A perfectly preserved set of foamed latex pointy Vulcan ear tips created by John Chambers for Leonard Nimoy. The flesh-colored rubber remains fresh and supple and both ears have been approved by Chambers who has written on the inner blending edge "J. C." Accompanying these prosthetics are actual dark amber wax master castings. These rigid "positives" would have been used to reproduce subsequent negative molds to make more ear tips in production. All of these pieces are finely preserved in the custom of care that was a hallmark of John Chambers' reputation. Comes with a photo of a slide taken during Nimoy's ear casting session with Chambers. An amazingly unique and rare offering from the beloved *Star Trek* series. In Very Fine condition. **\$1,000 – \$1,500**

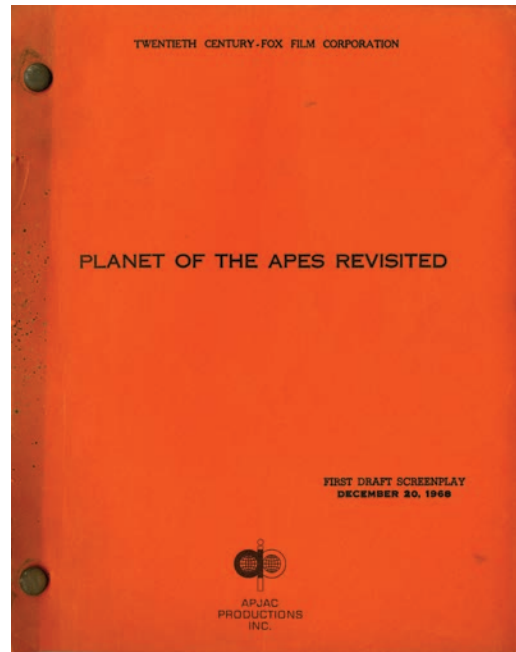




652. **COLLECTION OF JOHN CHAMBERS' INDUSTRY AND GENRE MAGAZINES.** A collection of John Chambers' personal archive of magazines. These vintage magazines all feature articles or mention of Chambers. Industry magazines include (some doubles even triples of) Hollywood Studio, American Cinematographer and Performer, many of which feature Chambers on the cover. There are also multiples of popular genre mags like Famous Monsters of Filmland magazine, Castle of Frankenstein and MAD. Naturally, Chambers was a star presence in the pages of horror, Sci-Fi and fantasy publications. This collection includes multiple Cinefantastique magazines, some still in subscription envelopes. All magazines are in Good condition. **\$200 – \$300**

653. **RODDY McDOWELL "CORNELIUS" HERO PANTS AND SHOES WITH HERO CHIMPANZEE TUNIC FROM *PLANET OF THE APES*.** (TCF, 1968) Roddy McDowell "Cornelius" hero pants with 20th Century-Fox label handwritten "Roddy McDowell [sic] 30 ½," and hero shoes, each handwritten "Roddy 8M." Includes hero chimpanzee tunic with internal Western Costume label typewritten "2771-1 [chest] 39." Costume exhibits some fading in places, tunic with faint stains; otherwise, Very Good condition. **\$8,000 – \$10,000**





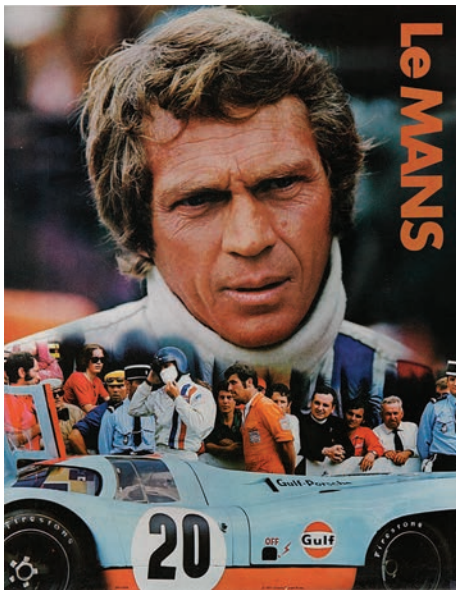
655. "PLANET OF THE APES REVISITED" (AKA. *BENEATH THE PLANET OF THE APES*) SCRIPT. (TCF, 1970) Studio printed screenplay for "Planet of the Apes revisited", which evolved to become *Beneath the Planet of the Apes*. The multi-color paged, orange covered bradded script is credited to writer Paul Dehn. The cover bears the 20<sup>th</sup> Century Fox Film Corp. mark at the top and the APJAC Productions logo at bottom. The script is labeled "1<sup>st</sup> Draft screenplay" and dated "December 20, 1968". There is toning on the spine side of the front and back cover, all else Excellent. \$400 – \$600



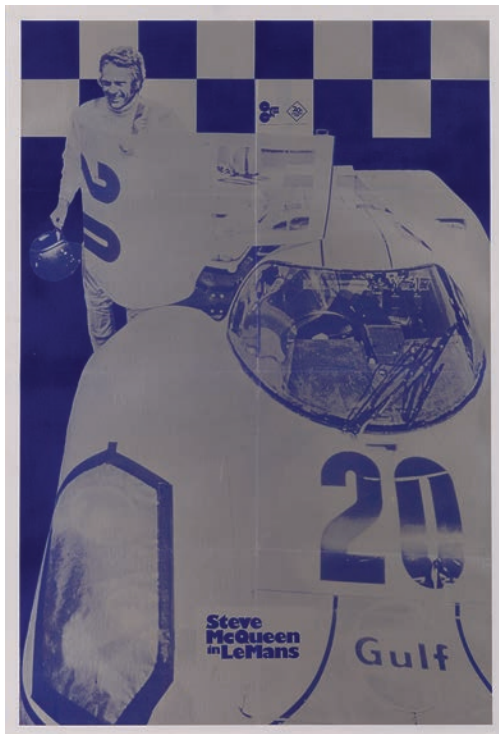
656. (2) JOHN CHAMBERS MOLDS FOR RUTGER HAUSER AS "ROY BATTY'S" EARS FROM *BLADE RUNNER*. (Warner Bros., 1982) (2) 2-piece stone molds used by Oscar-winning makeup artist John Chambers to make the foam latex prosthetic ear appliances worn by Rutger Hauer as "Roy Batty" in the thrilling final fight sequence of *Blade Runner*. Constructed of synthetic stone, one measures 6 in. x 4 ½ in. x 3 in., the other slightly smaller. \$300 – \$500

654. CHARLTON HESTON "TAYLOR" SCREEN-WORN *BENEATH THE PLANET OF THE APES* COSTUME. (TCF, 1970) When astronaut Brent (James Franciscus) is captured by mutants that live *Beneath the Planet of the Apes*, he's thrown into a cell where he is surprised to meet fellow captive space traveler Taylor (Charlton Heston). This is the easily identifiable outfit Heston wears as a prisoner. It is a yellow canvas tunic with a wide chartreuse stripe down the right side of the closure, which fastens through an eyelet at the neck with a cord. Matching canvas pants complete the ensemble. Both garments exhibit the Western costume stamp and the 20<sup>th</sup> Century Fox tag on the waistband is marked "C. Heston". This costume is clearly visible in the movie and its lobby card, which depicts "Taylor" in this costume holding a dying "Nova" (Linda Harrison). In Excellent condition. \$8,000 – \$12,000





**657. STEVE MCQUEEN *LE MANS* GAS STATION POSTER.** (Solar Productions/Cinema Center Films, 1971) To promote the film *Le Mans*, in 1971 Gulf gas stations gave out this 17 in. x 22 in. wall poster. Steve McQueen fans and racing fans of the day fondly remember this poster tacked up on their bedroom walls in anticipation of the movie's release. This full color poster is in excellent condition without any signs of the typical display damage most of these posters suffered at the hands of enthusiastic fans. **\$200 – \$300**



**658. RARE STEVE MCQUEEN *LE MANS* EUROPEAN RELEASE POSTER.** (Solar Productions/Cinema Center Films, 1971) European release 23 ½ x 34 ½ in. poster. Screen print of blue ink on silver foil-backed paper with the simple legend, "Steve McQueen in *Le Mans*" at the bottom of the poster. Studio logos are inconspicuously printed within the art at the top third of the 1-sheet. The poster is in excellent condition with linen backing and a vivid silver and blue colored graphic of Steve McQueen standing next to his race car. **\$1,200 – \$1,500**

**659. STEVE MCQUEEN SCREEN-WORN *LE MANS* FIRE RETARDANT RACING SUIT.** (Solar Productions/Cinema Center Films, 1971) Designed to protect the driver from burning petrol, this is Steve McQueen's size Medium, "Atlas Flame Beaters" racing under suit. This is a full, 2-piece set of flame retardant long underwear worn by McQueen while driving race cars during filming of *Le Mans*. High-speed racers wear these types of lightweight flame resistant underwear to protect themselves from fire during crashes as well as for insulation from engine heat. The suit is made of stretch knit, flame-resistant, fire-retardant fabric with elasticized neck, waist, sleeves and legs for snug fit. There is a small hole from a snag in the center of the chest. This under suit shows signs of wear and soiling from heavy production use. The suit was acquired along with Steve McQueen's Gulf jacket from *Le Mans*. **\$4,000 – \$6,000**









**660. STEVE MCQUEEN GULF RACING JACKET** WORN DURING THE PRODUCTION AND PROMOTION OF *LE MANS*. (Solar Productions/Cinema Center Films, 1971) Steve McQueen's original Simpson Nomex fire resistant race jacket with blue lateral stripes down the arms and embroidered Gulf patch on the left chest. "Steve McQueen" is embroidered in cursive script on the upper right chest with the American flag sewn on the left shoulder. The back features a large 11 ½ in. diameter embroidered "Solar Plastics Engineering" logo patch on the back (McQueen's company that produced *Le Mans*). Worn by McQueen in between scenes and on idle days during *Le Mans*' filming in addition to a great amount of the European advertising since executives feared public confusion if McQueen were to wear the screen jacket with the character name "Michael Delaney" on his chest. Obtained from one of Steve McQueen's mechanics that worked on his vehicles. In December 2011, Profiles in History sold McQueen's original hero screen-used Gulf driving suit from *Le Mans* for an astounding \$960,000. **\$80,000 – \$100,000**



**661. STEVE MCQUEEN SIGNED PUBLICITY PHOTO FROM *LE MANS*.** (Solar Productions/Cinema Center Films, 1971) A fantastic double weight 4 in. x 5 ¾ in. black & white publicity photograph of Steve McQueen wearing his Gulf racing suit during the filming of *Le Mans*. Printed in the photograph at the bottom margin, "Le Mans A Solar Production". Signed by McQueen across the image in bold ink, "Steve McQueen". Acquired from an extra that worked on the film. Very minor crease at lower margin; otherwise, Fine. **\$1,500 – \$2,500**







**662. STEVE MCQUEEN'S HEUER "TWIN SET" STOPWATCHES USED DURING *LE MANS*.** (Solar Productions/Cinema Center Films, 1971) The pair of Heuer stopwatches—Auto-Rallye and Monte Carlo models—are mounted side-by-side on a Heuer chrome backplate and were used by Steve McQueen during the making of the *Le Mans*. The Auto-Rallye is a one-hour stopwatch whereas the Monte Carlo can record time up to 12 hours. In the film *Le Mans* these stopwatches were used by McQueen to time race cars on the track. The watches were purchased directly from Solar Productions and Donald Nunley, prop master on *Le Mans*. The watches come with a notarized letter of authenticity from the previous owner certifying that, "I acquired these stop watches directly from Solar Productions and Donald Nunley the prop master that worked on the film." The watch also comes with a letter from McQueen's office, signed by his secretary stating, "...the twin set Heuer that Mr. McQueen used in the film to time the cars will be coming from Mr. Don Nunley." Presented in blue velvet, spring-hinged case. In Excellent condition. **\$40,000 – \$60,000**





Garantías	Garantie	Garantie	Garantie
1. Model No. Modelo N.º	Modèle No. Modell Nr.	AC	
2. Case No. Caja N.º	Boîte No. Gehäuse Nr.		
3. Sold by: Vendido por:	Vendu par: Verkauft durch:	24 h at Le Mans 1970	
4. City, state, country: Población, provincia, país:	Ville, département, pays: Ort, Landkreis, Staat:		
5. Date of purchase: Fecha de compra:	Date de l'achat: Kaufdatum:		
6. Name of purchaser: Nombre del comprador:	Nom de l'acheteur: Name des Käufers:		
7. Street address: Calle y número:	Rue et numéro: Strasse u. Nummer:		
8. City: Población:	Ville: Ort:		
9. State, country: Provincia, país:	Département, pays: Landkreis, Staat:		
Return in self-addressed envelope Devolución en sobre adjunto		A retourner dans enveloppe incluse In inliegendem Umschlag zurücksenden	
HEUER-LEONIDAS S.A. 2501 Biel-Bienne Switzerland / Suisse / Südtirol / Schweiz			

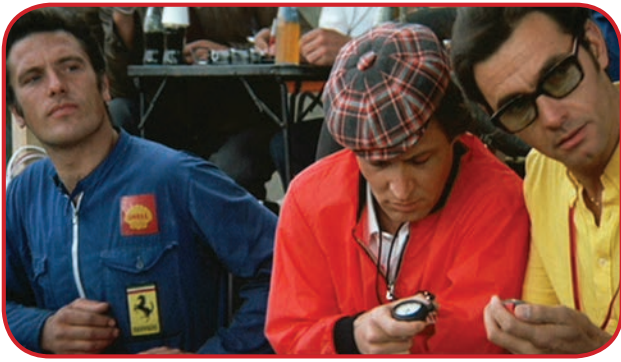
**663. STEVE MCQUEEN HERO “MICHAEL DELANEY” HEUER MONACO WRISTWATCH SCREEN-WORN IN *LE MANS*.** (Solar Productions/Cinema Center Films, 1971) A beautiful Heuer “Monaco” production 1133b (matte blue dial) now universally known as “The McQueen”. This is the actual wristwatch worn by Steve McQueen during *Le Mans* production and in related images. In 1970, Jack Heuer himself delivered a variety of his chronograph timepieces to Donald Nunley, prop master on the set of *Le Mans* in France. From this selection, Steve McQueen himself chose this specific watch to wear as his character “Michael Delaney” during production and in publicity photos. In an early example of product placement, this watch is visible on the arm of McQueen in countless photos and the ultimate film. In fact, his sleeve is often conspicuously pushed up to reveal the watch for the cameras. In 1969 Heuer released the first automatic chronograph and broke with tradition by creating a square waterproof case to house it. A buckled, black leather vented strap completes the handsome piece. Housed in a red, spring-hinged case sporting the Heuer logo and a checkered flag motif. The watch is seated in a red felt base. The watch is in Exceptional condition and comes with its original manual of operation containing a factory typed notation that the watch was sold to “24 h at Le Mans 1970”. An orange sticker on the back of the watch bears the reference number 1133b (the sticker is rubbed from wear, as McQueen wore the watch extensively in production) and a notarized letter of authenticity from *Le Mans* prop master Donald Nunley. In 2009 McQueen’s personal Rolex Submariner watch sold at auction for an astounding \$234,000. A remarkable piece of race car lore and movie history worn by Steve McQueen, the iconic star that embodied the thrill of the sport and glamour of Hollywood. **\$200,000 – \$300,000**





**664. STEVE MCQUEEN HERO SCREEN-WORN "MICHAEL DELANEY" TEAM GULF RAIN JACKET FROM *LE MANS*.** (Solar Productions/Cinema Center Films, 1971) The original Glenoit & Lillja dark blue insulated rain jacket with gray trim featuring embroidered "Team Gulf Sweden" patch on the left chest and "Gulf" patch on the left shoulder. Much of *Le Mans* was shot in the rain and McQueen can be seen wearing this jacket both on screen and between takes on the set in numerous publicity photos. Obtained from the costume supervisor from the film who kept the jacket for the past 40 years and comes with a signed letter of authenticity from him attesting, "this Gulf rain jacket was worn by Steve McQueen in and while making the movie *Le Mans*." In December 2011, Profiles in History sold McQueen's original hero Gulf driving suit from *Le Mans* for an astounding \$960,000. **\$80,000 – \$100,000**



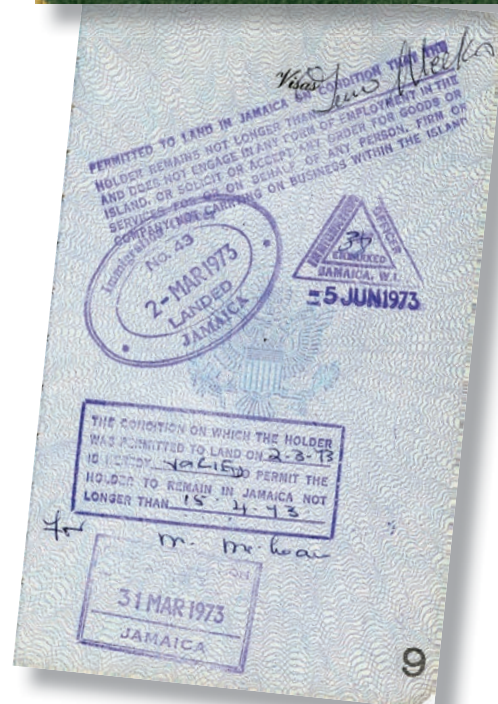
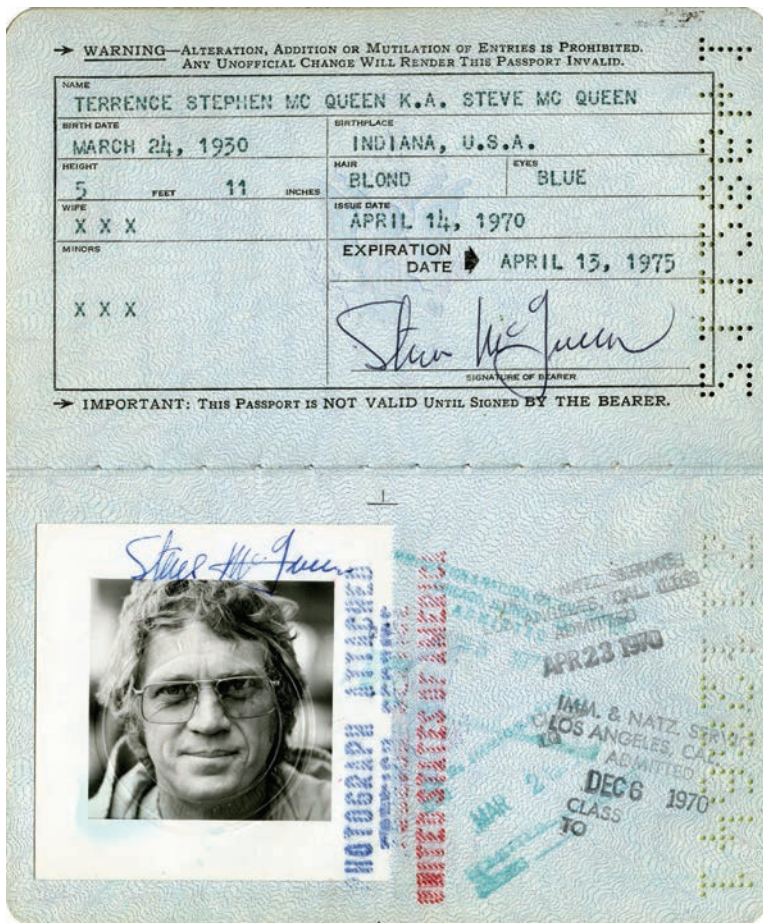


**665. SCREEN-USED HEUER HAND HELD FERRARI TEAM STOP WATCH FROM *LE MANS*.** (Solar Productions/Cinema Center Films, 1971) This is the screen-used Heuer handheld stopwatch timer used in the movie *Le Mans*. Approx. 3 in. round with a metal and plastic housing. A large numbered clock face features a smaller inset dial at 12 o'clock. The body of the watch is encased in a removable, shock-resistant rubber sleeve from which three steel push buttons protrude for operation of the timepiece. The clock comes in a rust-colored, soft suede pouch accompanied by a notarized letter of authenticity from the previous owner stating (in part): "*I hereby state and certify that this stopwatch is original and authentic. It was used in the production of the film Le Mans...I acquired this watch directly from Solar Productions... The hand held timer was used by the Capa Ferrari Corsa...*" The watch also comes with a notarized copy of a letter from McQueen's office, signed by his secretary stating, "...1 rubber covered hand held Heuer timer, as seen in hand of the Capa Ferrari Corsa...". A fantastic piece of screen-used *Le Mans* history. **\$8,000 – \$10,000**



**666. STEVE MCQUEEN PERSONAL *THOMAS CROWN AFFAIR*-ERA PERSOL SUNGLASSES.** Pair of Italian-made Persol Tortoise Model 649 sunglasses custom made and worn by Steve McQueen. Originally created in 1957, the Persol 649 became a favorite of Steve McQueen's both on and off the screen. These glasses exhibit wear on the writing within the arms but remain in Fine condition and include the original brown leatherette Persol case. Comes with a COA from Steve McQueen's optician stating that McQueen had him make this pair with the "Tommy Crown" signature blue lenses and that he wore these sunglasses during that time. **\$2,500 – \$3,500**





667. STEVE MCQUEEN SIGNED U.S. PASSPORT USED DURING THE FILMING OF *Le Mans*. This U.S. Passport was issued to McQueen on April 14, 1970 from the U.S. Embassy in London, England due to his losing his previous passport during his European travels. Listed as "Terrence Stephen McQueen K.A. Steve McQueen" with his birth date of March 24, 1930 and height of 5 feet 11 inches. Boldly signed twice, "Steve McQueen" – beneath his personal data as well as on the 2 ¾ in. x 2 ¾ in. black & white photograph. Among the stamped visas in the passport is McQueen's entrance into France on April 23, 1970 through Orly Airport, most certainly for the preparation of filming *Le Mans*. Less than two months later the actual 24 Hours of Le Mans race took place where the majority of the racing footage was taken for the film. Among McQueen's other destinations are Casablanca, Madrid, Jamaica (while filming *Papillon*) and Acapulco. A fantastic personal artifact from the "King of Cool". \$15,000 – \$20,000



**668. STEVE McQUEEN SIGNED BULLITT PHOTO.** (Warner Bros., 1968) Black and white 8 in. x 10 in. studio publicity print of Steve McQueen in *Bullitt*, hand signed in black ink, "To Frank Thank you for your help - My best Steve McQueen". A rare and cleanly signed photo of an iconic action star from a movie that revolutionized the car chase and glorified the Ford Mustang. The photo is clean, with some corner stubbing and a barely perceptible ½ in. tear in the upper right hand corner, but not affecting picture or signature. **\$1,500 – \$2,500**



**669. STEVE McQUEEN BELL MOTORCYCLE HELMET.** This is Steve McQueen's personal Bell "Super Magnum" racing motorcycle helmet. The fiberglass helmet is painted metallic silver and features a cloth lining, adjustable black chinstrap with the expected SHCA and SNELL safety approved stickers. Exhibits light scuffs and scratches and the interior foam padding has deteriorated, but remains in Excellent condition for display. An exceptional relic symbolizing McQueen's love of motorcycles and racing. Provenance: Steve McQueen Estate Auction at the Imperial Palace (part of lot 313) and with a notarized LOA stating it was purchased from the Steve McQueen Estate Auction held in Las Vegas, Nov. 24-25, 1984. **\$8,000 – \$12,000**





**670. STEVE MCQUEEN'S VINTAGE SILVER KING VELODROME TRACK BICYCLE.** Being and avid racer of both motorcycles and cars, it comes as no surprise that Steve McQueen added this vintage Hendee & Nelson single-speed velodrome track bicycle to his collection. George Hendee was America's first national cycling champion and dedicated himself to racing. In 1892, Hendee retired from racing and in 1896 Hendee & Nelson Manufacturing began building bicycles under the name of Silver King (for men) and Silver Queen (for women). In 1901, Hendee partnered with Carl Hedstrom to create the company that would become Indian Motorcycle (McQueen was huge Indian aficionado). This black Silver King bicycle (serial number 1596) features a custom, low-slung tubular handlebar, solid rubber tires mounted on wooden rims and a leather seat. McQueen added a whimsical piece of customization by mounting the steel shell of a 19<sup>th</sup> century lantern to the front of the bike. The bike is accompanied with a custom chrome-plated steel stand for display. Comes with a laminated LOA signed by McQueen's widow, Barbara McQueen, stating that this serial numbered Silver King bike was owned by Steve McQueen. Special shipping arrangements will apply. **\$20,000 – \$30,000**



**671. STEVE MCQUEEN'S CUSTOM HUNTING KNIFE WITH SHEATH.** Custom hunting knife with heavy 8-inch single-edged blade with "MB" scratched above the hilt. Hilt features heavy brass guard and pommel and one-piece Micarta grip. Features original tan leather sheath. Stainless blade exhibits minor tarnish; otherwise, Fine. From Steve McQueen's personal collection, being lot 74 in The Steve McQueen Sale held by Bonham's & Butterfields in 2006 where all items were consigned by Steve's widow, Barbara McQueen. **\$2,000 – \$3,000**



**672. STEVE MCQUEEN'S VINTAGE TOLEDO SCALE.** Steve McQueen was an avid vintage scale collector and this old-fashioned Toledo scale is painted forest green with hand-painted pin-stripping accents, with a circular brass placard in the center reading, "Toledo Scale Co., No. 302598, Style No. 397, Toledo, Ohio, U.S.A." along with additional patent information dated from 1906 to 1919. It is highly likely that artist Von Dutch (Kenneth Howard) painted this scale since McQueen was known to have Von Dutch restore and paint his antique scales. Untested. Portions of the hand-painted "Toledo" worn off and two glass panels in back are missing but could be easily replaced; otherwise, in Very Good condition and makes a beautiful presentation. From Steve McQueen's personal collection, being lot 20 in The Steve McQueen Sale held by Bonham's & Butterfields in 2006 where all items were consigned by Steve's widow, Barbara McQueen. Special shipping arrangements will apply. **\$3,000 – \$5,000**



**673. ORIGINAL UNPUBLISHED PHOTOGRAPHIC ARCHIVE (WITH COPYRIGHT) TAKEN AT LE MANS IN 1969 DURING STEVE MCQUEEN'S PRE-PRODUCTION SCOUTING FOR LE MANS.** (Solar Productions/Cinema Center Films, 1971) In order to capture the realism of the legendary 24 Hours of Le Mans auto race, the production for the film *Le Mans* included actual footage taken during the 1970 endurance race. In preparation for this, Steve McQueen and his crew from Solar Productions attended the 1969 24 Hours of Le Mans race in order to scout and map shots that would be taken for the following year's race. Le Mans assistant cameraman Frank Elliott took the unpublished photographs in this archive. Included are various shots of the race cars in action (including Porsche 917s & 908s, Ferrari 312s, Ford GT40s), the pits, Steve McQueen behind the camera, in conversation with crew members, setting up shots and riding a moped on the grounds surrounding the track. There are 150+ images: (100+) 35mm black & white negatives, (60+) 3 1/2 in. x 5 in. vintage black & white prints (created from the negatives) and (50+) color slides. These unpublished images were acquired from the estate of Frank Elliott and are sold with copyright. **\$3,000 – \$5,000**





**674. NEVADA SMITH PRODUCTION ARTWORK OF STEVE MCQUEEN.** (Paramount, 1966) Acrylic and gouache monochromatic painting of Steve McQueen panning for gold (an accurate likeness) as the title character in *Nevada Smith*, for art director Hal Pereira. Measures 18 in. x 24 in. on Masonite, and is labeled "WET!!" and "V110398 Special". Soiling to white surrounding background, image remains Very Fine. **\$800 – \$1,200**

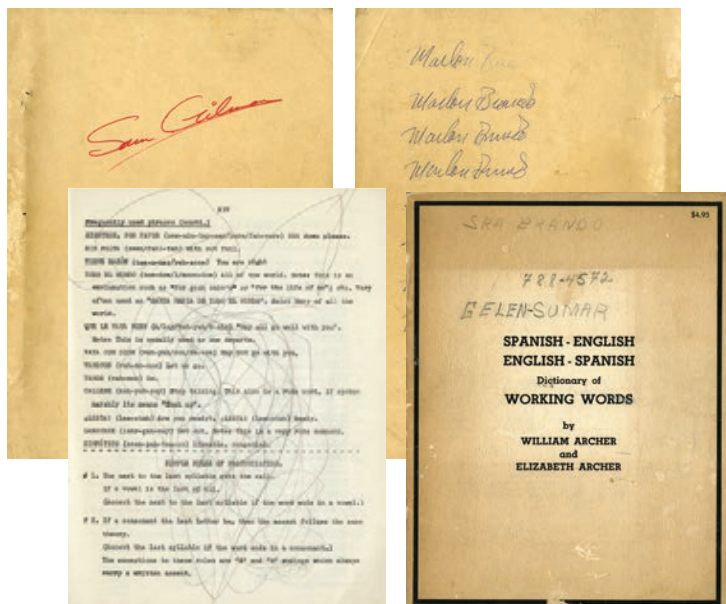


**675. THE SAND PEBBLES PAIR OF LARGE-SCALE CONCEPTUAL SCENE ARTWORKS.** (TCF, 1966) For production designer Boris Leven, staff artist "Gunall" rendered in gouache and india ink these two scene concepts of Changsha, China, where much of the film's action takes place. In each, a sole U.S. sailor is caught in the middle of dramatic action, surrounded by Chinese. One, labeled "Alley Way- Changsha" measures 14 in. x 31 ½ in., mounted on 18 ½ in. x 35 ½ in. illustration board and is varnished over (as original) to preserve art; other, labeled "Maily's Place- Changsha" measures 18 ½ in. x 35 ½ in. on 24 ¼ in. x 36 ½ in. illustration board. Both exhibit soiling and cracking to mounts, though artwork remains Very Fine. **\$400 – \$600**



**676. (25+) VARIOUS MARLON BRANDO ONE-EYED JACKS PHOTOS, PROOFS, SLIDES AND A SCRIPT.** (Pennebaker Prod., 1961) 20+ black and white production photos featuring Marlon Brando on the set of *One-Eyed Jacks*, for which he served as star and director. Photos range from 8 in. x 10 in. studio prints to 10 ½ in. x 13 ¼ in. large format, heavy paper, matte prints. Also included are four Kodachrome color slides. Subjects vary from PR setups to candid behind-the-scenes shots of birthday parties and clowning with crew including a shirtless shot of Brando filming *Viva Zapata*. Included in the lot is Brando's close friend, actor Sam Gilman's copy of the *One-Eyed Jacks* script. From the collection of Sam Gilman. **\$300 – \$500**





**677. MARLON BRANDO 8-TIMES SIGNED *BURN* SCRIPT AND SPANISH PRONUNCIATION DICTIONARY.** (PEZ, 1969) Marlon Brando's manila-bound, 269pp signed script for the movie *Burn* (original title: *Quemada!*). The cover of the 8 in. x 10 ½ in. script bears the stamp, "PEZ Produzioni Europee Associate S.B.S." and is signed in red ink by Brando's close friend and fellow actor Sam Gilman. There is a loose paper between the cover and title page titled "Mull Episcopal Choice" with a check list of statements like, "God is love, God is thought", etc. Brando has signed his name eight (8) times consecutively on the back cover of the script. Brando's 26pp Spanish pronunciation dictionary is included in this lot. On the cover, "Sra Brando 788-4572 Gelen-Sumar" is written in pencil. Page 14 is randomly scribbled out as well. Both books show signs of use and wear. The script binder spine and stapled book spine are intact. From the collection of Sam Gilman. **\$800 – \$1,200**



**679. ARCHIVE OF (130+) BEHIND THE SCENES NEGATIVES AND TRANSPARENCIES FROM *BURN!*** (Europee Associate SAS, 1969) The archive contains (130+) behind the scenes images of Marlon Brando and fellow cast and crew members from *Burn!* Included are (70+) 2 ¼ in. black & white negatives, (15+) 35mm color transparencies, (12) 2 ¼ in. color transparencies, (35+) 35mm black & white negatives, plus (3) 8 in. x 10 in. black & white contact sheets each containing (12) miscellaneous images from the 2 ¼ in. negatives listed above. This collection of behind the scenes images is from the collection of Brando's fellow actor, best friend and dialogue coach for *Burn!*, Sam Gilman. **\$300 – \$500**



**678. MARLON BRANDO AND SAM GILMAN'S CHESS TABLE FROM ON THE SET OF *BURN!*** 17 ¼ in. x 12 in. x 5 in. briefcase used by Marlon Brando and his friend Sam Gilman to play chess. Gilman's briefcase is a chocolate brown, rigid case with brass snaps on the front and with a gold monogram "S. G." A rusted strip of metal now bridges the two brass hoops that likely held the original handle. The case is empty. The interior is papered in auburn-colored lizard skin print. This case comes with a Letter of Authenticity as well as a picture of Brando and Gilman playing chess, knee to knee, upon this case while on the set of *Burn!* **\$400 – \$600**

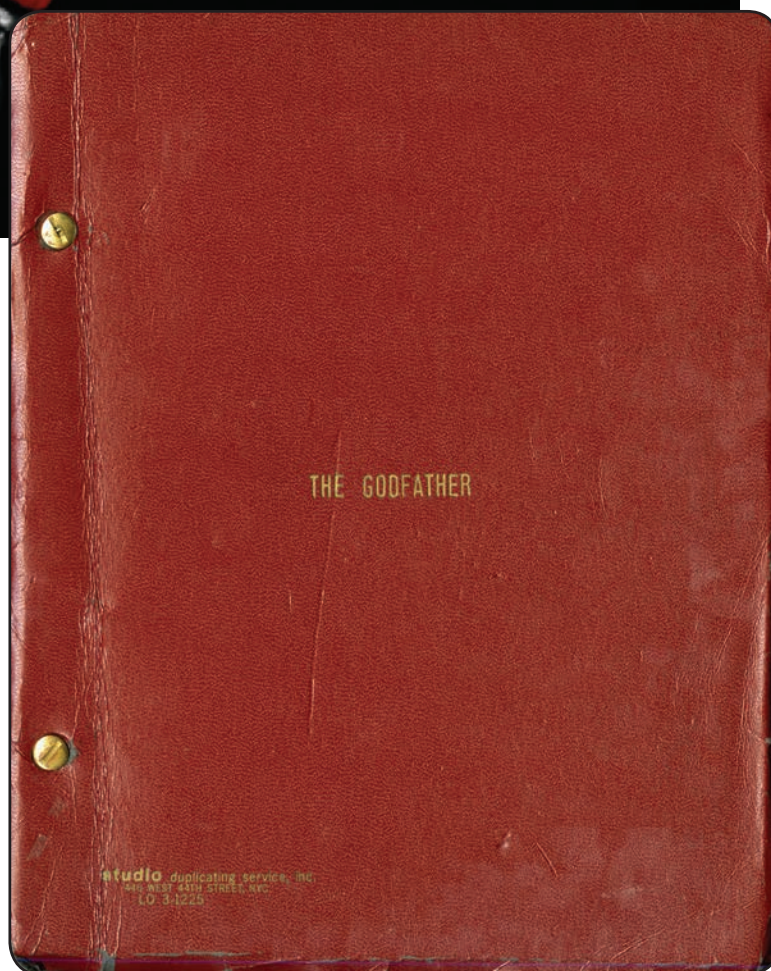
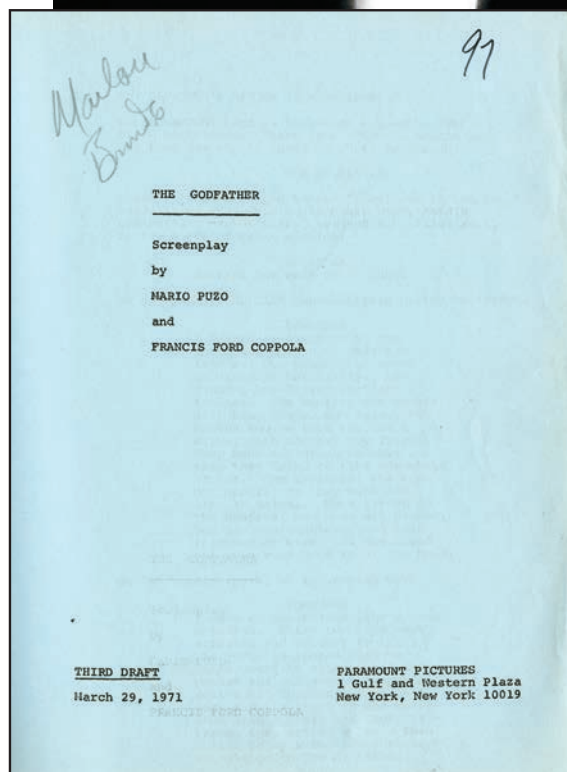






**680. MARLON BRANDO "DON VITO CORLEONE" ATTEMPTED ASSASSINATION OVERCOAT WORN IN *THE GODFATHER*.** (Paramount, 1972) This brown tweed overcoat was worn by Marlon Brando in his Academy Award-winning performance as "Don Vito Corleone" in the dramatic scene when he is ambushed by opposing gang members and shot down in the streets of New York. Interior "Brooks Van Horn & Son Theatrical Costumers, Phila." tag typewritten, "Godfather Overcoat Marlon Brando, Ch. 44, coat length 20/32/43/63". Interior lining was partially removed by the technicians who installed the squibs to simulate the "bullet hits" during the assassination attempt (some of the original brown tape is still present). The overcoat exhibits multiple gunshot holes surrounded with studio blood. This coat comes with a detailed letter of provenance from the consignor who was gifted this overcoat by Brando following its use in the pivotal scene, and it has remained in his possession for the past (40+) years. One of the most significant wardrobe pieces from modern film to ever reach the market. **\$20,000 – \$30,000**



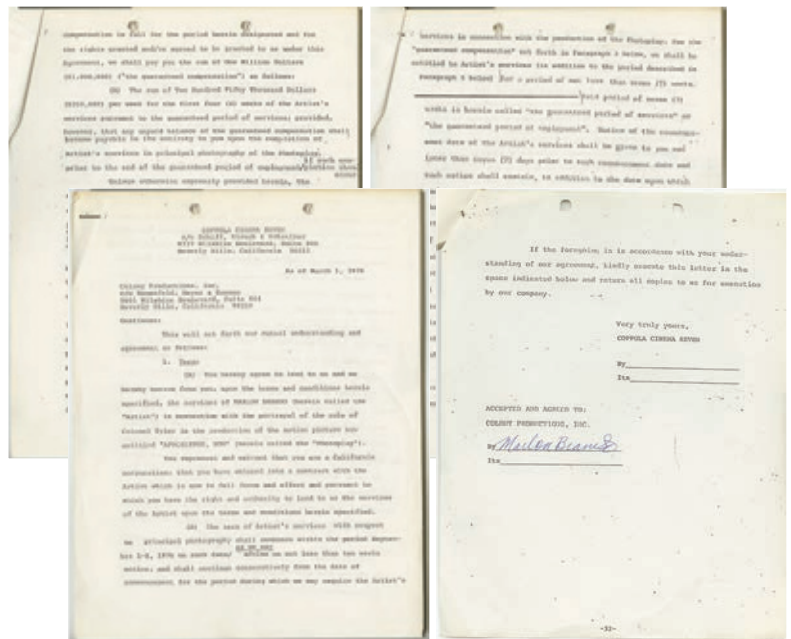


**681. MARLON BRANDO SIGNED PERSONAL SCRIPT FOR *THE GODFATHER* WITH LOA.** (Paramount, 1972) Leatherette studio printed, bound and bradded, gilt embossed *The Godfather* script. 158 pp complete (3<sup>rd</sup> Draft) shooting script signed, "Marlon Brando" in pencil on the inside title page, upper left hand corner. The accompanying handwritten Letter of Authenticity from Brando's Power of Attorney, Alice Marchak, dated, "November 2004" states (in part): "This script was issued by the producer to Marlon Brando and taken to the studio each day by me and left in his dressing room for him to use in refreshing his memory before a scene." There is expected age and handling wear on the edges of the cover binding, but all else in Very Good condition. A highly personal piece from an iconic movie star in one of his greatest performances and in one of the greatest movies of our time. **\$20,000 – \$30,000**





**682. AL PACINO "MICHAEL CORLEONE" CAMEL WOOL OVER-COAT FROM THE *GODFATHER PART II*.** Double-breasted with peaked lapels and large frontal pockets. Features designer label reading "Malcolm Kenneth New York" and tailor label reading "Lew Ritter Beverly Hills." Within the inside pocket is the size marked "42." Worn in the scene when Pacino as "Michael Corleone" silently walks towards a door only to slam it shut in Kay's face as their children watch. Comes with a Letter of Provenance from the consignor who acquired the piece from Tommy Welsh, a wardrobe assistant on the film. **\$3,000 – \$5,000**

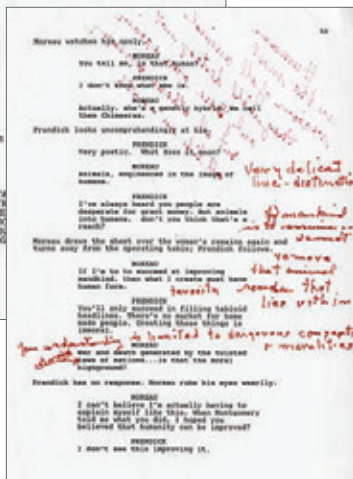
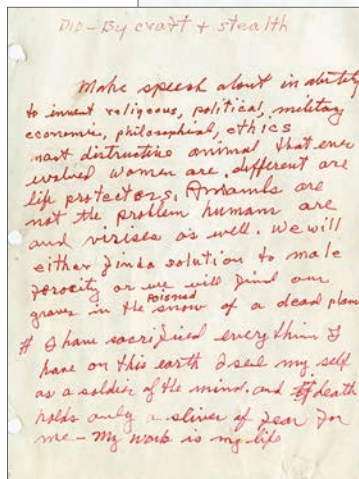
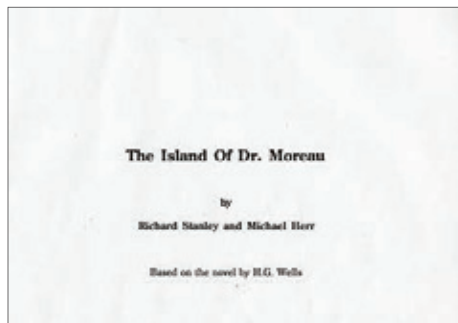
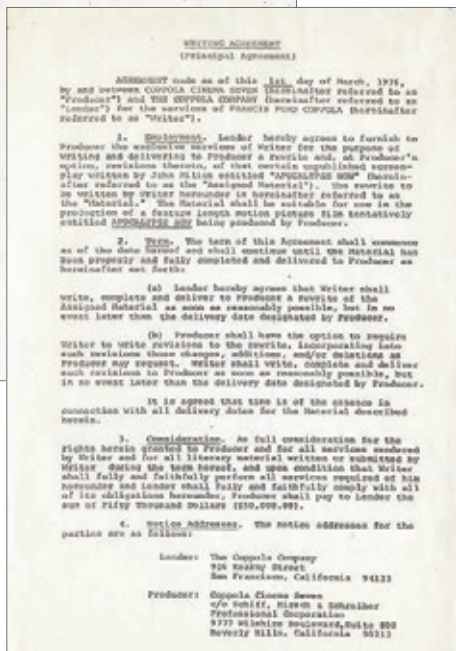
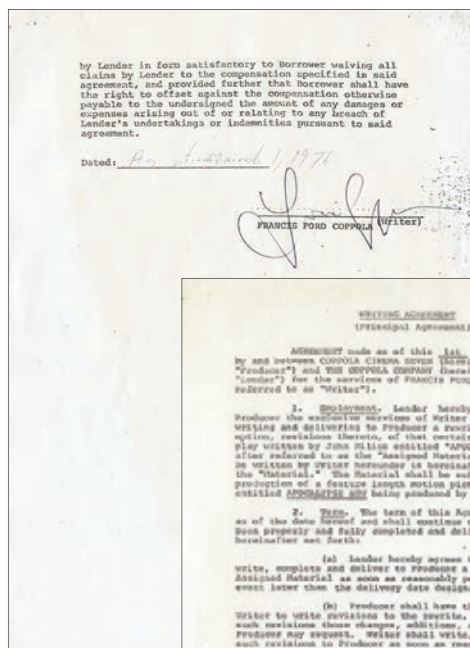
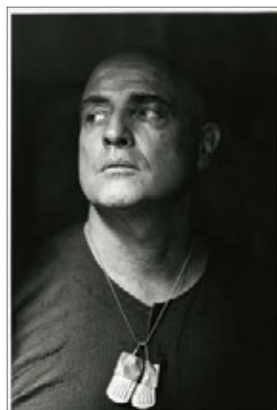
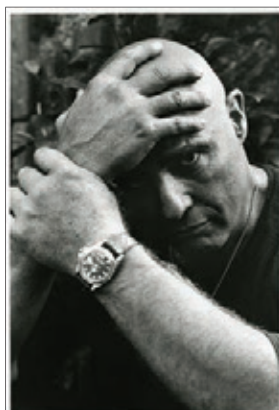


**683. MARLON BRANDO SIGNED EMPLOYMENT CONTRACT FOR *APOCALYPSE NOW*.** (Zoetrope Studios, 1979) Marlon Brando's 32pp million dollar contract for Francis Ford Coppola's epic Vietnam War-inspired classic, *Apocalypse Now*. Each page measures 8 ½ in. x 11 in., dated March 1, 1976. Agreement between Coppola Cinema Seven and Colony Productions, Inc., concerning the production of *Apocalypse Now*. Coppola Cinema Seven confirms that (in part): "You hereby agree to lend to us and we hereby borrow from you, upon the terms and conditions herein specified, the services of Marlon Brando (herein called the 'Artist') in connection with the portrayal of the role of Colonel Tyler in the production of the motion picture now entitled 'Apocalypse, Now' (herein called the 'Photoplay')..." "We shall pay you the sum of One Million Dollars (\$1,000,000)..." The production company requires that they "may produce or call to be produced a documentary film about the production of the Photoplay which may be exploited in any and all media by us... We agree that the documentary shall not contain any candid shots of Artist which will hold him up to public ridicule." ...Robert Duvall is approved as co-star, receiving "billing above the title and equal in all respect to Artist's billing except Mr. Duvall's billing shall be in second position to that of Artist's," signed in blue ink at the conclusion in full by Brando, "Marlon Brando", his signature being the only one on the page. The lengthy contract between Brando and Coppola Cinema Seven, which guaranteed the star a "sum of One Million Dollars" before filming even began, should have been enough to at least motivate the now almost 300-pound actor to read the script before arriving on set. Coppola spent days reading the script to Brando, literally halting production while Brando tore apart his script, refusing to read anything unless he could improvise his lines, and demanding that he be shot in the shadows due to his excessive weight gain. Coppola conceded to Brando's garish demands, and in 1979, three years after Brando signed this contract, the landmark film to which all war movies from then on would be compared, made unparalleled cinematic history. In Fine condition, with light toning and creasing, and two punch holes to the top edge of each page. **\$2,000 – \$3,000**





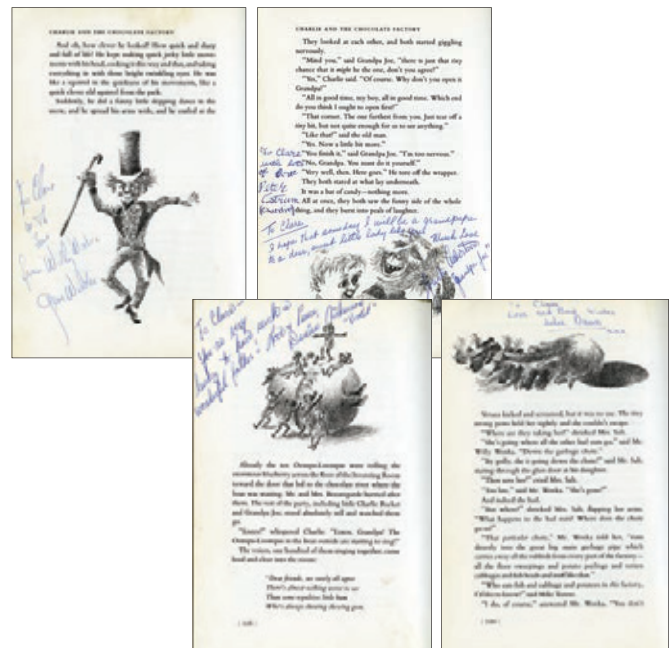
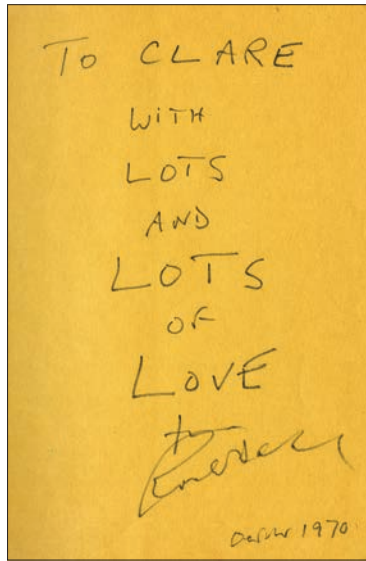
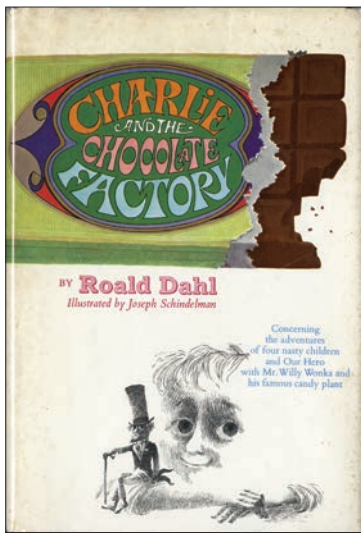
**684. (3) MARY ELLEN MARKS PHOTOS OF MARLON BRANDO ON THE SET OF APOCALYPSE NOW.** (3) 8 in. x 10 in. black and white photographs of Marlon Brando as "Colonel Kurtz" in *Apocalypse Now*. Photographer Mary Ellen Marks captures Brando's brooding descent into madness as the character of "Colonel Kurtz" in the epic modern war film *Apocalypse Now*. Here Brando emotes and poses in character on the set of the film. Photos are in Very Fine condition. **\$300 – \$500**



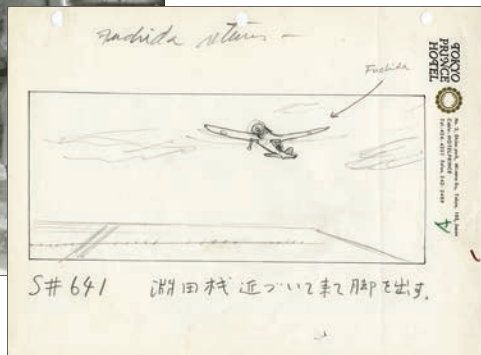
**685. (3) FRANCIS FORD COPPOLA APOCALYPSE NOW WRITING CONTRACTS.** (3) *Apocalypse Now* 8 1/2 in. x 13 in. contracts between The Coppola Company (Lender) and Coppola Cinema Seven (Producer). (1) 5 pp "Writing Agreement (principle agreement)" signed by Coppola Cinema Seven producer. (1) 9pp "Standard Terms of Writing Employment". (1) 2pp "Acknowledgement" signed by "Francis Ford Coppola". Collection includes (3) 7 in. x 5 in. black and white production photos and a 3 1/4 in. 2 in. plaque etched with, "Apocalypse Now" Writing Contract for Francis Ford Coppola signed on March 1, 1976. **\$800 – \$1,200**

**686. MARLON BRANDO'S ISLAND OF DR. MOREAU SCRIPT, WITH HAND WRITTEN NOTES.** (New Line, 1996) This is Marlon Brando's personal, notated 109pp script for *The Island of Doctor Moreau*. Intense movie star conflicts and terrible management of the project are mythical in show business. Directors and writers were replaced, Val Kilmer was reported to be incredibly difficult to work with and stars Brando (Dr. Moreau) and David Thewlis ("Edward Douglas") purportedly rewrote their parts as they went along. This copy of Marlon Brando's script is testimony to these events. It is a veritable treasure trove of personal notes, questions and even suggested monologues – all hand written by Brando in red pen. The cover features Brando's concept for a Moreau speech in which he proclaims, "Animals are not the problem. Humans are and viruses as well..." This is a 2<sup>nd</sup> draft script dated April 26, 1994. The script shows wear typical of production use. An incredible piece from one of film's greatest actors in one of his final films. **\$1,500 – \$2,500**





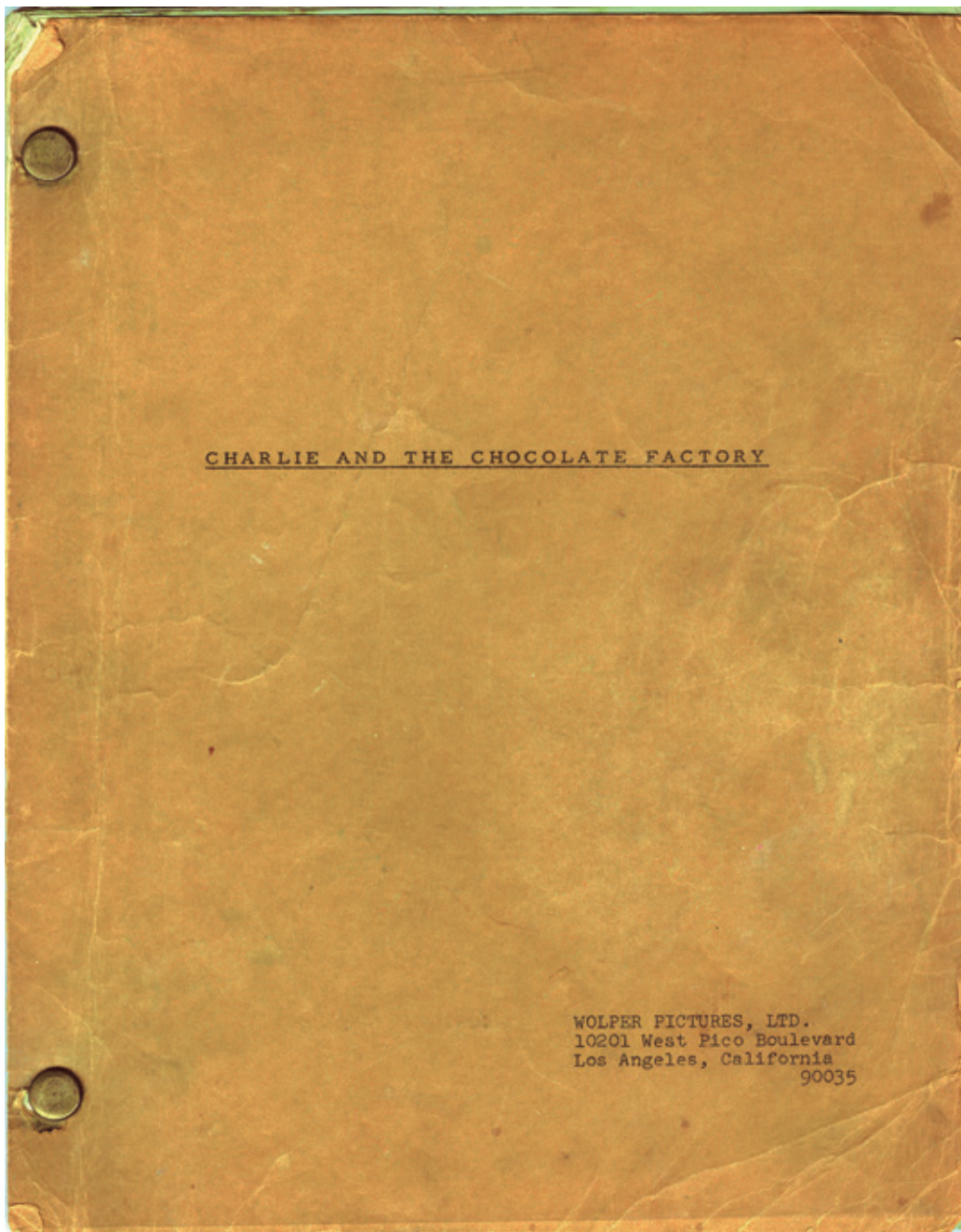
**687. CHARLIE AND THE CHOCOLATE FACTORY** signed by **ROALD DAHL**, **GENE WILDER** AND NUMEROUS CAST MEMBERS OF **WILLY WONKA & THE CHOCOLATE FACTORY**. Dahl, Roald. *Charlie and the Chocolate Factory*. Illustrated by Joseph Schindelman. Alfred A. Knopf: New York, (1964). Octavo. Original red cloth, front board with title in blank, spine lettered in gilt. Inscribed and signed in ink on the front free endpaper, "To Clare, with lots and lots of love from Roald Dahl, October 1970." Additionally inscribed and signed by numerous cast members in ink throughout the book, including: Paris Themmen "Mike Teevee" (pg. 39), Peter Ostrum "Charlie" and Jack Albertson "Grandpa Joe" (pg. 42), Gene Wilder "Willy Wonka" (pg. 62), George Claydon, Rusty Goffe, Albert Wilkinson, Angelo Muscat, and Norman McGlen, Pepe Poupee, Marcus Powell, Rudy Borgstaller, Malcolm Dixon, Ismed Hassan "Oompa Loompas" (pgs. 72, 73, 74), Leonard Stone "Mr. Beauregarde," Denise Nickerson "Violet," and Nora Denney "Mrs. Teevee". Very Good. Book slightly cocked, light stains at lower text block. Priced dust jacket exhibits light stains. Comes with an LOA from the son of the cinematographer of *Willy Wonka & the Chocolate Factory* who met the cast and Roald Dahl. **\$8,000 – \$12,000**



**688. KUROSAWA HAND DRAWN TORA, TORA TORA! STORYBOARD WITH PHOTO OF MINORU GENDA AND FUCHIDA (WHO PLANNED THE PEARL HARBOR ATTACK).** (20<sup>th</sup> Century Fox, 1970) Akira Kurosawa hand drawn *Tora, Tora, Tora!* storyboard. Accomplished in pencil on 8 1/2 in. x 11 in. Tokyo Prince Hotel stationary. Notated in Japanese and English, the panel depicts the return of Lt. Commander Mitsuo Fuchida's warplane. The storyboard is accompanied by a 6 1/4 in. x 9 in. black and white photograph of Minoru Genda and Mitsuo Fuchida, the masterminds of the notorious aerial attack on Pearl Harbor. Both photo and storyboard are in Excellent condition. **\$800 – \$1,200**

**689. TORA! TORA! TORA! CAST AND CREW GIFT.** (TCF 1970) This commemorative trophy consists of a miniature 4 in. x 2 in. x 2 in. Anti-aircraft gun, which is made of actual tooled metal. The guns swivel manually up and down in their turret. The 2 1/4 in. x 3/4 in. metal gun is affixed to a 4 1/2 in. square 1 in. tall beveled base. There is also an affixed brass name plaque etched with "Tora Tora Tora". **\$200 – \$300**





Rev. 8/4/70 30.

61. INT. MIKE TEEVEE'S TV ROOM - DAY

MIKE, MR. TEEVEE, MR. TEEVEE, CAMERAMAN, REPORTERS.  
ANNOUNCER: Mike watching TV of gangster film. This  
course contains essential stuff in L.A.. Mike dressed in  
western outfit, top guns in each hand.

(Tense music)  
... That's what I said, Friends.  
There is only ONE GUNNER TEEVEE  
LEFT IN THE 20-TH CENTURY WORLD...  
Because Mike lives in our own  
community of Martin's Falls, Texas,  
is LUCKY WINNER MIKE TEEVEE!  
Some to be heard throughout the  
universe, his case is MR. MIKE  
TEEVEE... a sensitive and gentle  
young man who is destined to  
receive enough candy to last him  
the rest of his life!

MIKE  
(watching TV)  
When! Right in the gate!

62. MIKE'S TV ROOM (STOCK)  
of fierce gangster battle.

63. INT. MIKE'S TV ROOM - GROUP - DAY

ANNOUNCER  
Hey, Mike... If you think we might  
turn that thing off just for a  
moment!

MIKE  
Oh! Four it into 'em. Kill 'em.  
Great show!

MR. TEEVEE  
He doesn't speak until the station  
break.

ANNOUNCER  
Mike... Please, Mike... The  
country would like to hear from  
you... The world is waiting...

MIKE  
Can't you understand I'm busy!  
Boy, what a great show!

(CONTINUED)

Rev. 8/4/70 31.

63. CONTINUED:

1ST INTERVIEWER  
You love to watch TV, Mike?

MIKE  
You bet!

TV VOICE (off)  
I'm going to kill you, Jackson,  
Mike and Alvin.

MIKE  
Let him have it, baby!

2ND INTERVIEWER  
What about that Golden Ticket,  
Mike? That's what we...

MIKE  
Sold it! I want to watch the other  
channel!  
(uses hand-clicker)

1ST INTERVIEWER  
You like the Willies, eh?

MIKE  
What the hell you think life's all  
about?

2ND INTERVIEWER (ALONGSIDE) comes INTO FRAME from behind  
MIKE's shoulder and holds his microphone forward. SOUN  
CLICKS on the show, then back again.

1ST INTERVIEWER  
Suppose you tell me, Mike.

MIKE  
(gesturing toward TV)  
This is it! This is life! Right  
here on the screen.

Mrs. TEEVEE hands TV Guide over to him, but he can't see  
either, picking up his top guns, one in each hand, which he  
starts to shoot at the screen.

MIKE  
Wait till I get a real one! A  
real candy-floss gun who's let  
me have my, will you, boy?

MR. TEEVEE  
Don't tell you're twelve, son.



**687.5 PARIS THEM MEN "MIKE TEEVEE" PERSONAL HAND-ANNOTATED SHOOTING SCRIPT FROM *WILLY WONKA & THE CHOCOLATE FACTORY*.** (Paramount, 1971) Paris Themmen's "Mike Teevee" personally annotated shooting script from *Willy Wonka & the Chocolate Factory* (working title: *Charlie and the Chocolate Factory*). Being a 3<sup>rd</sup> draft screenplay by Roald Dahl dated, July 10<sup>th</sup>, 1970 with inserted blue revision pages dated to August 4<sup>th</sup>, 1970. Actor Paris Themmen has marked his dialog in red pencil throughout. In addition, there are pencil edits to Veruca Salt's "I Want It Now" song. Exhibits handling from production, slight chipping to original studio covers, moisture stain on back cover. The script is signed in red pencil on back cover, "Mike Teevee Paris Themmen". Comes with an LOA from Themmen as well as notations discussing how this script deviates from the final version of the film, including alternate Wonka Bar search vignettes, alternate Professor Turkentine hijinks, alternate Oompa Loompa song lyrics and alternate lyrics to "I Want It Now". Also includes a signed photograph of Themmen in character as "Mike Teevee". A wonderful opportunity to acquire a shooting script from one of the principle child characters from this beloved childhood fantasy film. **\$4,000 - \$6,000**





**690. LARGE PAINTING OF RICHARD CHAMBERLAIN AS "KING EDWARD VIII" FROM *THE WOMAN I LOVE*.** (Universal-TV, 1972) Accomplished in acrylic and tempera on 29 in. x 37 in. board and depicting Richard Chamberlain as "King Edward VIII" in full Royal uniform festooned with medals and sash. A fine portrait and wonderful likeness. The love of King Edward VIII for American divorcée Wallis Warfield Simpson, played by Faye Dunaway, eventually led to his abdication. Housed in an ornate decorative frame measuring 37 in. x 45 ½ in. A few small paint chips; otherwise, Fine condition. **\$600 – \$800**



**692. BRUCE LEE PERSONAL NUNCHUKS.** Nunchaku, or the English colloquial name "nunchuks," is a traditional Okinawan weapon consisting of two sticks connected at one end with a chain or rope. Nunchaku in modern times were popularized by martial arts master Bruce Lee in his films and these nunchuks were owned and used by Bruce Lee. Constructed of dense wood finished with a dark brown stain, each stick measures 14 in. and are connected with a steel chain on swivel mounts for easy movement. These nunchuks come with a signed letter of authenticity on "World Black Belt" stationery by martial arts champion Bob Wall, who was friends with Bruce Lee and appeared in three of Lee's films. The nunchuks exhibit wear with minor nicks and dings and the chrome finish on the chain has mostly flaked off; otherwise, in Very Good condition. **\$8,000 – \$10,000**



**691. BRUCE LEE *ENTER THE DRAGON* KEY BOOK.** (Concord Prod., 1973) 13 ¼ in. x 9 ½ in. x 3 ¾ in. ring binder of (80+) production stills from *Enter the Dragon*. Bound in hinged, powder blue, cloth-covered board, the binder contains various unique 8 x 10 stills from the movie production behind the scenes shots and headshots of the cast. The photos are all glued to 4-hole punched linen leaves. Detailed printed descriptions, captions and cast credits are affixed to the back of each page. **\$4,000 – \$6,000**





**693. LAUREN BACALL COSTUME ENSEMBLE FROM *MURDER ON THE ORIENT EXPRESS*.** (Paramount, 1974) Black costume ensemble designed by Tony Walton for Lauren Bacall in *Murder on the Orient Express*: silk pants with integral top, silk crepe jacket trimmed with biased black bugle beads, and black plastic-bead necklace. Worn near the beginning of the film in the dining car, when Miss Bacall attempts to engage other passengers in conversation. Internal Bermans and Nathans label inscribed "Lauren Bacall 6510 Orient Express". A few stray threads in lamé of dress bodice, else Very Fine as screen-worn. **\$1,500 – \$2,000**



**694. PETER BOYLE "THE MONSTER" THREE-PIECE SUIT FROM *YOUNG FRANKENSTEIN*.** (TCF, 1974) In the Mel Brooks comedy *Young Frankenstein*, Peter Boyle plays "The Monster". But before he dons Tux and tails for the hilarious, show-stopping musical number "Puttin' on the Ritz", he spends most of the movie loping around in this signature costume designed by Dorothy Jeakins. The brown nubby wool coat and pants are worn over a green tunic of similar fabric with concealed snaps on a biased closure. The jacket also has fabric closure ties and loops. The arms and legs of the garments are designed intentionally short to make the actor look even bigger. A delightfully recognizable costume from a modern classic comedy. **\$8,000 – \$10,000**





**695. (2) RALPH BAKSHI *HEAVY TRAFFIC* POSTER ART PANELS.** (AIP, 1973) (2) Large Ralph Bakshi hand painted panels of poster art for *Heavy Traffic*. (1) 24 in. x 19 ½ in. pen and colored ink on artist's board and (1) 21 in. x 17 in. pen and colored ink on artist's board. Bakshi was a trailblazer in the mainstream adult cartoon industry and is also accredited as a precursor to many of the modern urban street artists. These boards feature Bakshi's signature multi-ethnic and realistic street characters. The boards are in Excellent condition under acetate and vellum. **\$2,000 – \$3,000**



**696. *SHAMPOO* PRELIMINARY MOVIE POSTER ARTWORK.** (Columbia, 1975) This rendering is very close to the final poster art used for the Warren Beatty, Goldie Hawn movie, *Shampoo*. The primary differences from the final art being that the central figure in this piece is nude and holding the blow dryer below. In the ultimate poster art, the figure is wrapped in a towel and drying her hair from above. The art is 17 ¾ in. x 14 in. pen and ink over pencil on artist's paper, mounted on art board. There is a tracing-paper cover shielding the art from damage. **\$300 – \$500**



**697. FRENCH HELMET FROM *MONTY PYTHON AND THE HOLY GRAIL*.** In the cult comedy, *Monty Python and the Holy Grail*, King Arthur and his Knights arrive at a French castle in search of the grail only to be summarily taunted by the gate guards in hilarious fashion. This is one of the ridiculous helmets the French guards are wearing in this scene. The helmet measures approx. 12 in. tall with a diameter at the opening of 8 in. It is fabricated of Fiberglass, painted to look metallic and padded internally with a thick felt ring and a household sponge positioned in the top. An iconic piece of movie comedy and *Monty Python* lore. **\$1,000 – \$1,500**





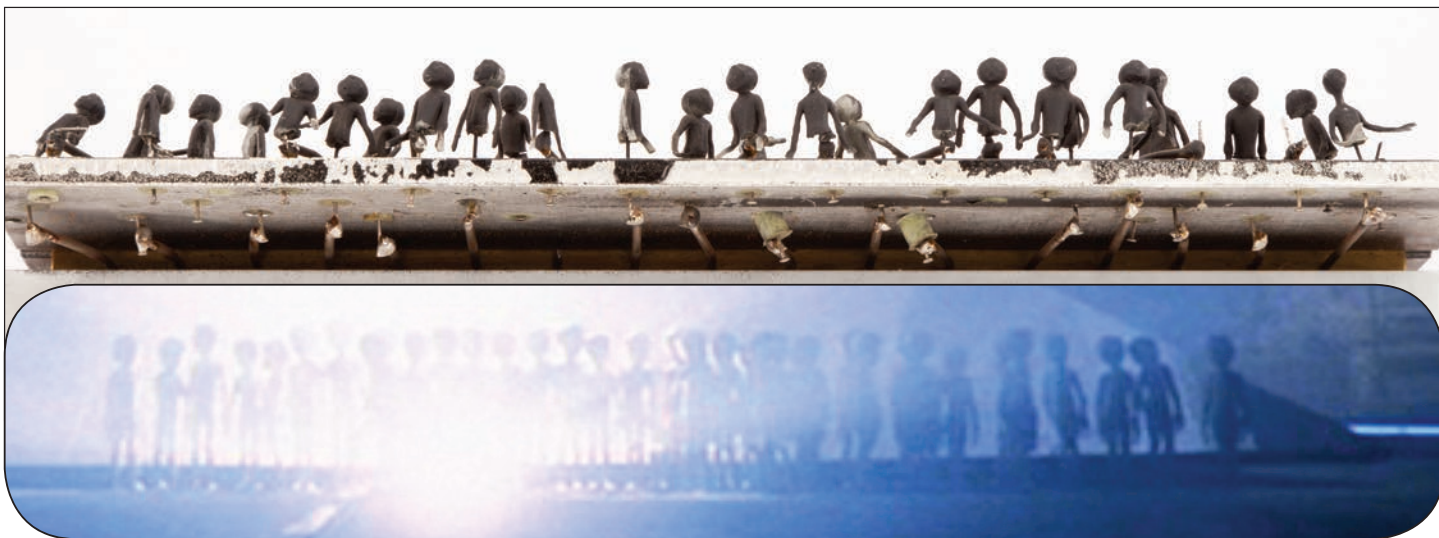


**698. LOGAN'S RUN COMPLETE CAROUSEL OUTFIT.** (MGM, 1976) Long satin crème colored hooded robe with white plastic mask worn during the ceremony of Carousel in *Logan's Run*. Exhibits minor wear from production use, stitching of the fabric to the mask has come undone at the right jaw but easily repaired. A recognizable wardrobe item from the chilling "renewal" scene. **\$600 – \$800**



**699. MICHAEL JACKSON FACIAL AND NECK APPLIANCE FROM THE WIZ.** (Universal, 1978) This Scarecrow makeup from *The Wiz* is the only surviving screen-used makeup worn by Michael Jackson in the film. This distinctive makeup, with its Reese's Peanut Butter Cup nose and burlap-like skin, was created by the legendary Stan Winston, and is among his earliest pieces. The Scarecrow makeup has been painstakingly preserved and mounted on a lifecast of Michael Jackson made for *The Wiz*, then fitted with a replica wig and popcorn bag hat to complete the display. While the original components show heavy wear, this piece remains important to makeup lore and Jackson history. **\$5,000 – \$7,000**





**700. CLOSE ENCOUNTERS OF THE THIRD KIND ALIENS.** (Columbia, 1977)  
Steven Spielberg made his first foray into Sci-Fi filmmaking with his dazzling *Close Encounters of the Third Kind*. The movie was a revelation to audience members and a leap forward in motion picture special effects. Making UFO and alien visitation believable was no small feat. This miniature rig is composed of a 10 in. x 4 in. tooled aluminum plate with dozens of tiny cast resin Alien torsos, heads and arms painted black. The figures are attached to rods below adjoining one control bar that caused them all to show movement at once. There is a bank of (9) small lights affixed behind the figures. The effect of the rig was for bright lights to cast the tiny moving aliens into silhouette and create the illusion of a large group of space visitors amassing. A clever piece of movie making craft and ingenuity from a landmark in Sci-fi film. **\$2,000 – \$3,000**



**701. STEVE KAUFMAN SUPERMAN "S" SYMBOL PAINTING.** (CA.1995)  
43 in. x 27 ½ in. *Superman* symbol or logo commissioned by Warner Bros. and expertly painted by world-renowned pop-culture artist Steve Kaufman (1960-2010). The large painting is accomplished in acrylics on a Superman symbol-shaped stretched canvas. The spectacular piece is ready for hanging. **\$2,000 – \$3,000**

**702. SUPERMAN PRODUCTION MAQUETTE.** (Warner Bros., 1978) 27 in. x 6 in. Superman maquette from *Superman: The Movie*. This Christopher Reeve-based maquette is made of lightweight resin painted with acrylic paints. The cape is detached and the piece exhibits some production wear, but is easily repaired. A stunning display piece. **\$1,000 – \$1,500**

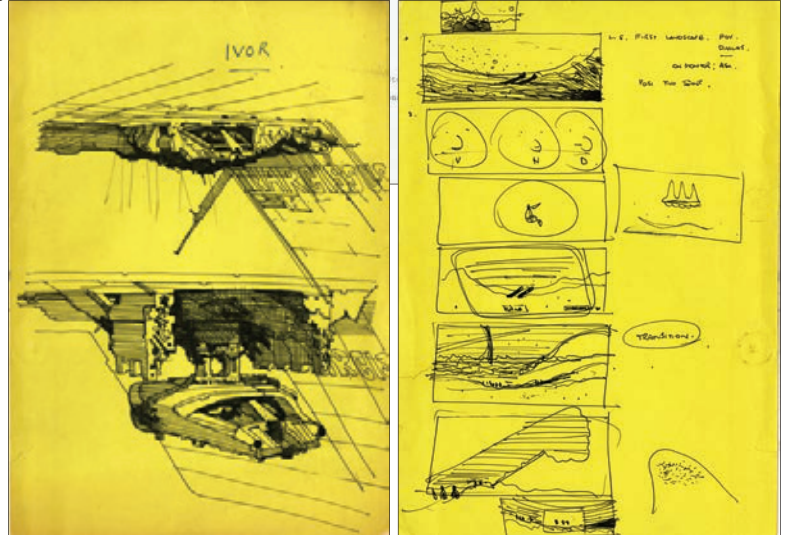
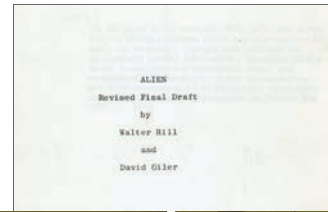




**703. PETER SELLERS TUXEDO JACKET FROM *BEING THERE*.** (Lorimar, 1979) This is Peter Sellers' "Chance" tuxedo from the classic film *Being There*. In the movie, "Chance", a simple gardener and guileless gentleman forms a coincidental and unlikely relationship, which makes him a Washington insider. The tux jacket is simple black fabric with satin lapels and lining. The jacket bears the Western Costume stamp and tag sewn in inner pocket with Peter Sellers typed, as well as multiple internal fabric pen markings. A beautiful garment from an actor of rare genius in a role that won him an Academy Award nomination. **\$800 – \$1,200**

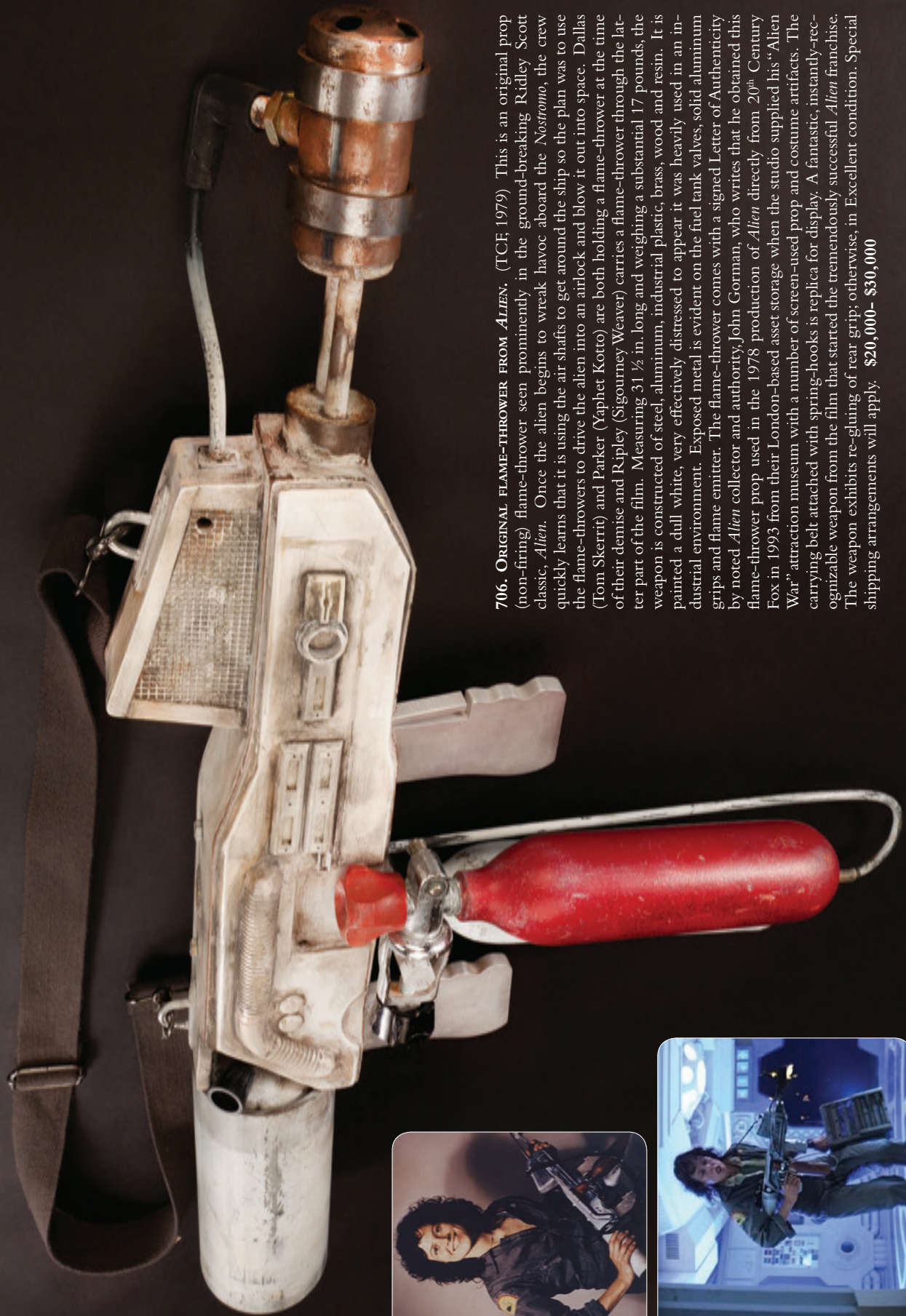


**705. HARRY DEAN STANTON "BRETT" CAP FROM *ALIENS*.** (TCF, 1978) This is the signature hat that Harry Dean Stanton as his character "Brett" wears throughout the classic Sci-Fi/Horror film *Alien*. It's the hat Stanton is wearing when he meets his end while searching for the ship's cat "Jones" and finding the "Alien" instead. In the film, the distinct sound of water dripping on the bill of the hat is followed by close ups of Stanton taking off the hat to let cool water rain down on his face. The cap is a large, black traditional nylon ball cap with adjustable back snap, foliage applique on the bill and a "USCSS NOSTROMO 180286" patch on the front of the crown. The cap is studio distressed to look grungy as it was for Stanton's character, a "grease monkey" on the crew. **\$4,000 – \$6,000**



**704. *ALIEN* REVISED FINAL DRAFT SCRIPT WITH RIDLEY SCOTT HAND-DRAWN "RIDLEY-GRAMS."** This studio printed *Alien* "Revised Final Draft" script features yellow covers and is dated December 28, 1978 and credits writers Walter Hill and David Giler. The front cover (detached) is marked "Ivor" in ink (associate producer Ivor Powell) and features detailed ink line drawings, in an unknown hand, of the *Narcissus* escape shuttle being launched from the *Nostromo*. The inside front cover has numerous storyboards loosely drawn in ink by director Ridley Scott (affectionately called "Ridley-grams" by fellow production associates) featuring astronauts coming upon the alien derelict ship on the planetoid. While the front cover is detached, all components and pages are in excellent condition. **\$2,000 – \$3,000**





**706. ORIGINAL FLAME-THROWER FROM *ALIEN*.** (TCF, 1979) This is an original prop (non-firing) flame-thrower seen prominently in the ground-breaking Ridley Scott classic, *Alien*. Once the alien begins to wreak havoc aboard the *Nostromo*, the crew quickly learns that it is using the air shafts to get around the ship so the plan was to use the flame-throwers to drive the alien into an airlock and blow it out into space. Dallas (Tom Skerrit) and Parker (Yaphet Kotto) are both holding a flame-thrower at the time of their demise and Ripley (Sigourney Weaver) carries a flame-thrower through the latter part of the film. Measuring 31 1/2 in. long and weighing a substantial 17 pounds, the weapon is constructed of steel, aluminum, industrial plastic, brass, wood and resin. It is painted a dull white, very effectively distressed to appear it was heavily used in an industrial environment. Exposed metal is evident on the fuel tank valves, solid aluminum grips and flame emitter. The flame-thrower comes with a signed Letter of Authenticity by noted *Alien* collector and authority, John Gorman, who writes that he obtained this flame-thrower prop used in the 1978 production of *Alien* directly from 20th Century Fox in 1993 from their London-based asset storage when the studio supplied his "Alien War" attraction museum with a number of screen-used prop and costume artifacts. The carrying belt attached with spring-hooks is replica for display. A fantastic, instantly-recognizable weapon from the film that started the tremendously successful *Alien* franchise. The weapon exhibits re-gluing of rear grip; otherwise, in Excellent condition. Special shipping arrangements will apply. **\$20,000-\$30,000**

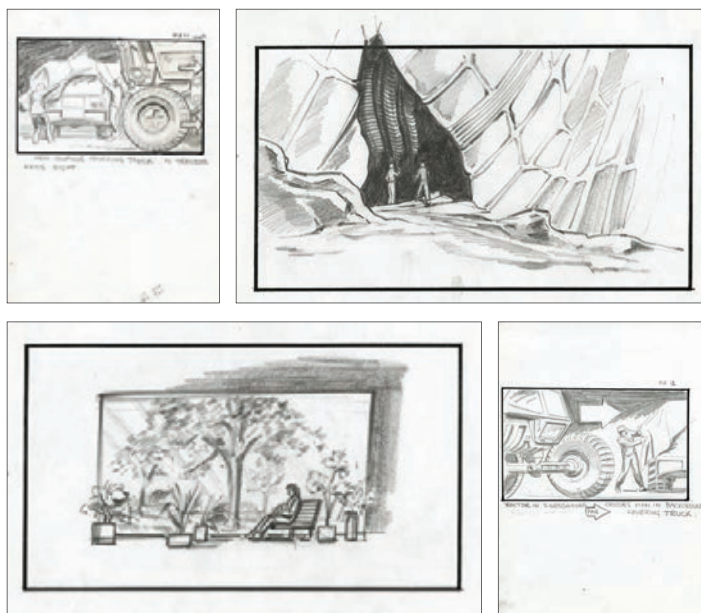




**708. ALIENS SCREEN-USED GATEWAY STATION FILMING MINIATURE.** (TCF, 1986) 6 in. x 2 in. hyper-detailed model miniature crafted of resin and brass. This model was used in the filming of *Aliens* in the "Gateway Station" scenes and comes displayed on a 5 in. x 6 ¼ in. wooden base. Also includes a scale photo of the model with a Quarter taken on set. In Excellent condition, this model is a beautiful example of Hollywood craft in a Sci-Fi genre classic. **\$1,000 – \$1,500**

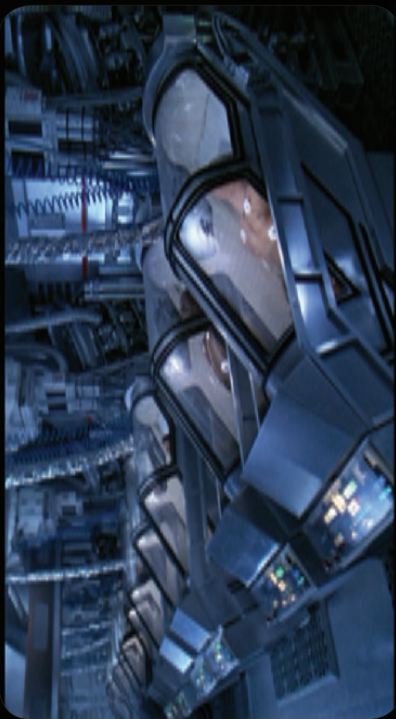


**707. SIGOURNEY WEAVER "RIPLEY" SLEEP ROBE FROM ALIENS.** (TCF, 1986) Fine muslin canvas, petite robe that Sigourney Weaver as "Ripley" wears while sleeping in her hyper-sleep chamber in *Aliens*. The lightweight robe is tailored to Weaver's frame and features feminine pink piping around the lapel and front closure of the robe. The robe features a fabric belt slung through hip loops that can be used to cinch the waist of the garment. In Excellent condition. **\$6,000 – \$8,000**



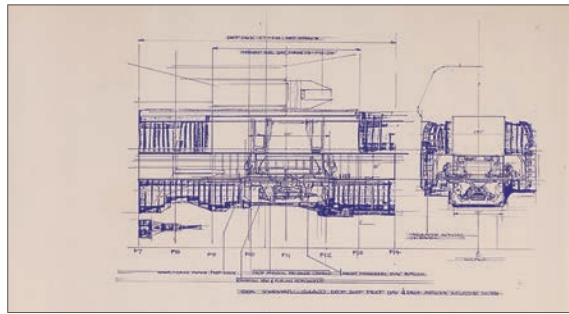
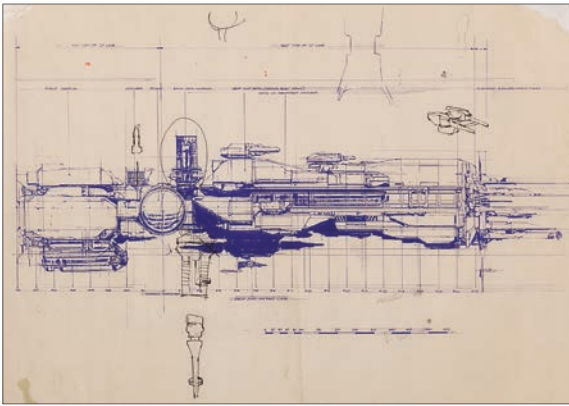
**709. ALIENS SET OF (4) STORYBOARDS.** (TCF, 1986) (4) 11 ¼ in. x 8 ¼ in. printed storyboard frames with hand-drawn content. (2) of APC, (1) of Ripley at hospital, and (1) of Newt's parents entering the Alien's lair. Two of the scenes feature camera directions. All in Excellent condition. **\$400 – \$600**



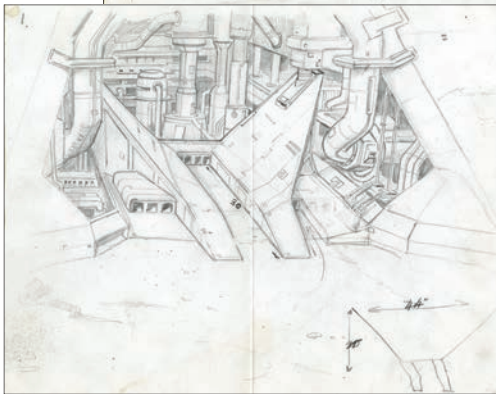
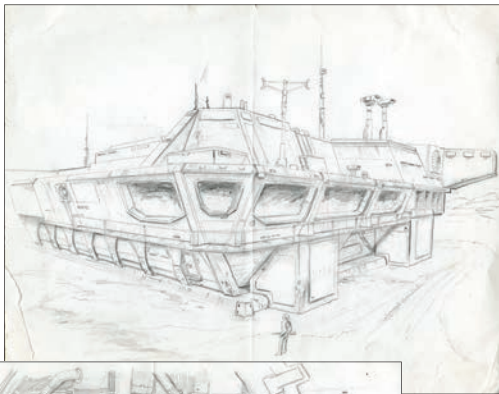


710. HYPER-SLEEP CHAMBER FROM *ALIENS*. (TCF, 1986) This is one of the most recognizable set-pieces in *Alien* movie franchise history. This full-sized Hyper-Sleep chamber measures 8 ft. long x 28 in. wide x 4 ft. tall. It is expertly constructed of wooden sub frame, steel, aluminum, Plexiglas and rubber gasket. It contains a fabric covered sleeping pad. The set piece remains surprisingly lightweight. The see-through domed lid is hinged and lifts like a clamshell. There is an electronic control panel at the foot of the chamber with lights, buttons and dials (electronics untested). The sleep chamber is introduced in the first *Alien* film and reappears in different forms in many sequels. In *Aliens*, this chamber is visible during the Sulaco's journey back to the doomed Acheron (LV-426) colony. The chamber also receives screen time at the end of the movie when "Ripley" (Sigourney Weaver) and "Newt" (Carrie Henn) take a well-earned nap after defeating the "Alien Queen". Some production-wear, but overall, Very Good condition. Special shipping arrangements will apply.  
\$20,000 – \$30,000

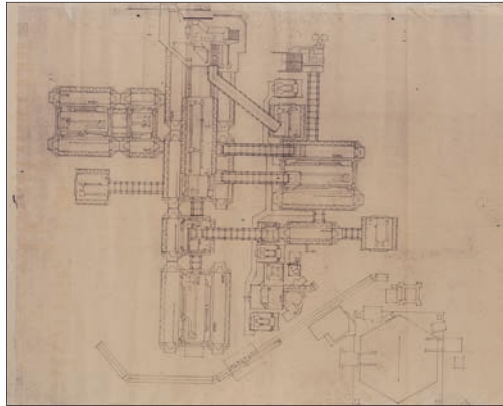
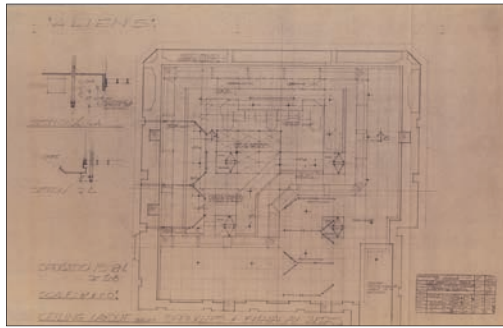




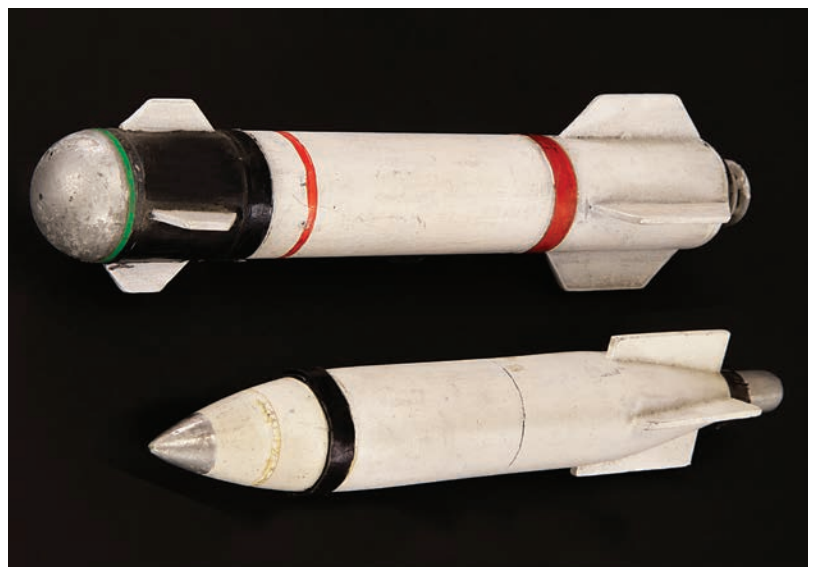
**711. (2) *ALIENS* PRODUCTION BLUEPRINTS OF THE SULACO WITH HAND-ANNOTATIONS BY F/X CREW.** (TCF, 1986) (2) 24 in. x 18 in. *Aliens* production blueprints of the Sulaco space ship. These are printed blueprints with hand drawn annotations in the form of small crude shape sketches. The prints show signs of age and handling wear from production use. No damage that affects the image. **\$300 – \$500**



**712. STEVE BEGG PRODUCTION SKETCHES FROM *ALIENS*.** (TCF, 1986) (2) beautifully detailed, hand-drawn sketches of the off-world colony and atmospheric processor exteriors. The 11 in. x 14 in. sketches are accomplished in pencil on heavy artist's paper. Unsigned, sketches show some production wear and border tears, but overall, in Good condition. **\$400 – \$600**

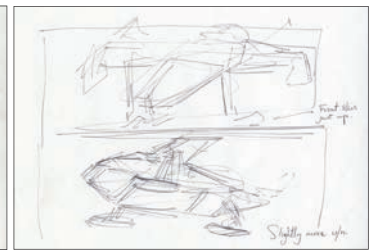


**713. *ALIENS* PRODUCTION DISPLAY COLONY BLUEPRINTS PLUS BLUEPRINT FOR INTERIOR OPERATIONS.** (TCF, 1986) Colony blueprint is the only copy made and was used for the Plexiglas map/layout of the colony the colonial marines reference within the colony itself. Operations room ceiling is for sequence where the aliens crawl above the ceiling and drop down to attack marines. Acquired from f/x crew. **\$200 – \$300**



**714. (2) *ALIENS* MINIATURE CARGO BAY MISSILES.** (TCF, 1986) These miniature missiles were used as set dressing in the cargo bay where "Ripley" (Sigourney Weaver) fights the Alien Queen. Both miniature props are approx. 7 ½ in. long. Composed of wood, resin and paint, decal and tape details. In Good condition. **\$400 – \$600**





**MANUAL OVERRIDE**

**DOORS  
CLOSE**

**DOORS  
OPEN**

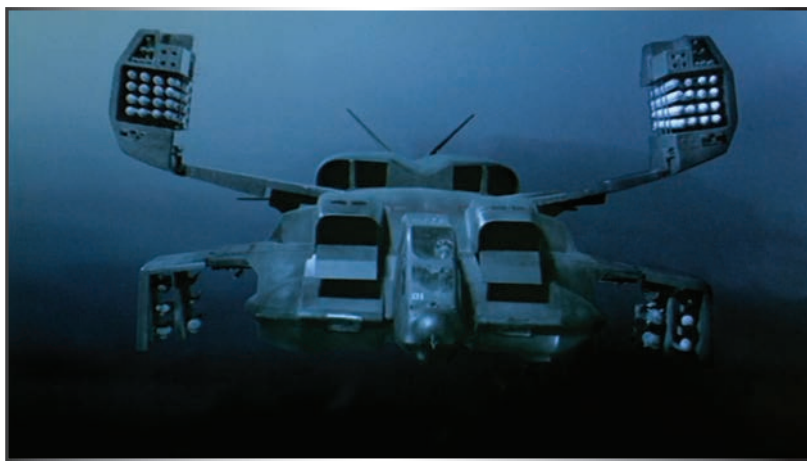
**EMERGENCY  
STOP**

263









**719. HERO SCREEN-USED DROP-SHIP FILMING MINIATURE WITH ACTIVATING WEAPONS PODS FROM *ALIENS*.** (TCF, 1986) This hero 1/12<sup>th</sup> scale Drop-ship filming miniature was constructed at Pinewood Studios in 1985 for James Cameron's *Aliens* and comes from the collection of the Visual Effects Supervisor who won the Academy Award for his work on this film. There were two primary hero filming miniatures made in full detail to appear in various scenes depicting the Drop-ship in flight, landing, rescue attempts, etc., and this is one of those two models used for all of those shots (four or five less-detailed "shell" versions were made and completely destroyed for the dramatic crash sequence). These two hero models were frequently used interchangeably to represent Drop-ship 01 and Drop-ship 02, with the hull graphics and minor surface details often being swapped-out on any given day as determined by the demands of the daily shooting schedule. This model was used principally in a number of

flying shots of the ship coming onto the planet's surface, breaking through clouds, etc. and at several other key points earlier and later in the film, such as inside the Cargo Lock and the Atmosphere Processor. This model did have to perform one specific action the other hero model could not – it was modified late in the effects shoot to allow its armament (missile) pods to "splay open" while in flight, a shot achieved in a notable motion control shot as the ship approaches Acheron's Colony Complex. Interior of cockpit is fully detailed and painted, including pilot figures and control modules. Rear landing gear is detachable and fully detailed. The model was photographed over a period of approx. 8 months on an almost daily basis and was exposed to fire, dust, falling debris, fog juice, etc. which meant it underwent various, mostly minor repairs each day, including cleanup, touch-up, etc. Some of these "battle scars" are evident, though some minor restoration had to be done and it remains approximately 95% all original and "as-shot/as-left" from last day of shooting. The front two retracted landing "pads" were replicated from the original molds by the Visual Effects Supervisor since the filmed versions were destroyed during shooting. This filming miniature includes working (new) halogen lights with original wiring. An opening beneath the V-tail allows access for mounting onto a metal pole—the means by which the model was held up and manipulated for shots of the ship plowing through "chop" in the upper atmosphere as well as the series of "turbulence" shots prior to landing. Measuring approx. 81 in. long x 47 in. wide (with weapons pods open), the body is fabricated in fiberglass over a metal substructure with resin and styrene elements; the rear leg is constructed of ABS, brass and styrene and "Perspex" (Plexiglas) cockpit elements. Missiles remain as last shot and are principally cast in resin, plus numerous individually handmade missiles consisting of styrene, ABS plastic tube "fuselages" and end-caps. This Colonial Marines Drop-ship remains as the finest piece any collector could aspire to find from this revered science fiction franchise. Special shipping arrangements will apply. **\$80,000 – \$120,000**





**721. ALIEN 3 PAIR OF MUMMY PUPPETS.** (TCF, 1992) Pair of screen-used mummy puppets for the characters "Newt" and "Hicks" used for the funeral and cremation scene on the penal colony planet in *Alien 3*. Wrapped in cloth, each measures approx. 36 in. long. With approx. 9 in. steel poles imbedded for puppeteering. The Hicks character mummy is jointed at the knees and the smaller Newt figure has a flexible neck. In Excellent condition. **\$600 – \$800**



**720. WINONA RYDER JUMPSUIT FROM ALIEN RESURRECTION.** (TCF, 1997) Blue/gray jumpsuit as worn by Winona Ryder in her role as "Annalee" in *Alien Resurrection*. This screen worn costume retains its studio labeling. **\$3,000 – \$5,000**



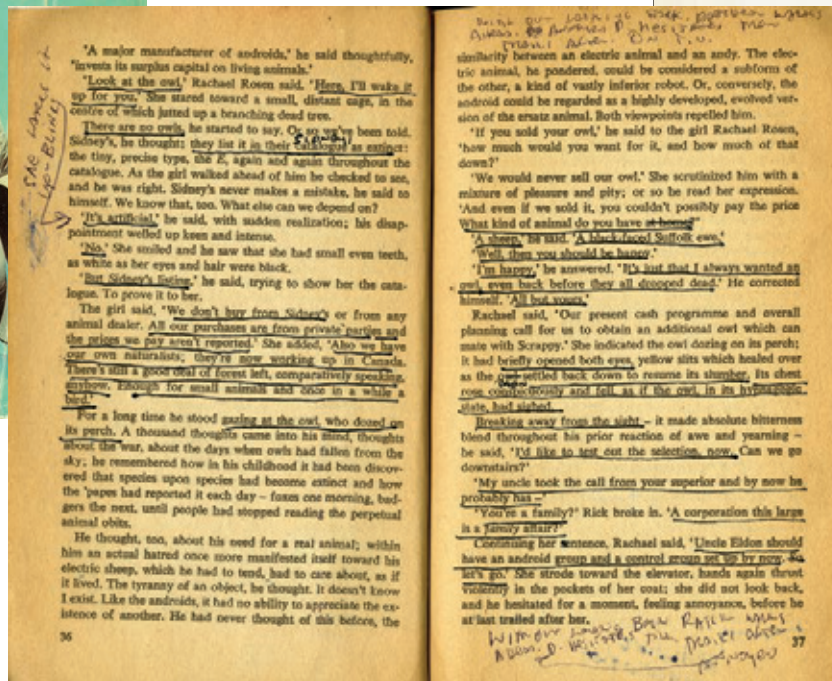
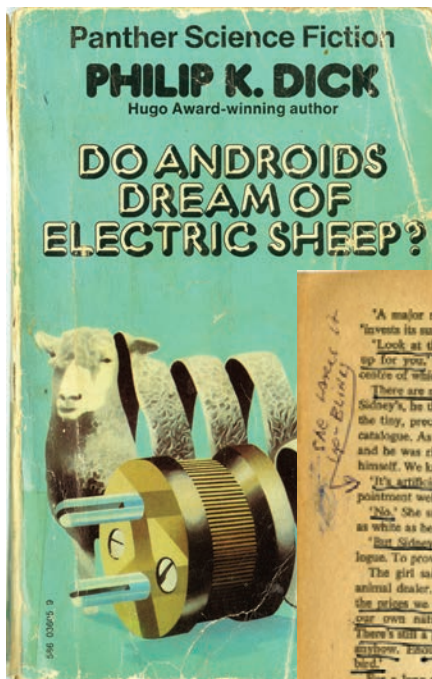
**722. ALIENS FORCED PERSPECTIVE EGG FROM THE QUEEN'S EGG CHAMBER.** (TCF, 1986) A burnt model miniature Alien egg used in *Aliens*. This signature piece is one of the most identifiable props from the legendary movie. The 10 in. tall 6 ½ in. diameter hollow egg is made from resin, painted brown and comes on a 21 in. x 21 in. x 3 ¼ in. resin and hessian base. This egg was one of dozens made for the model miniature Alien Queen chamber set for the sequence where Ripley burns all the eggs in the nest with a flame-thrower. Most of the eggs were destroyed. This one exhibits burn marks. The egg has a hole underneath where it was removed from the set and the base has some damage from removal. Special shipping arrangements will apply. **\$4,000 – \$6,000**





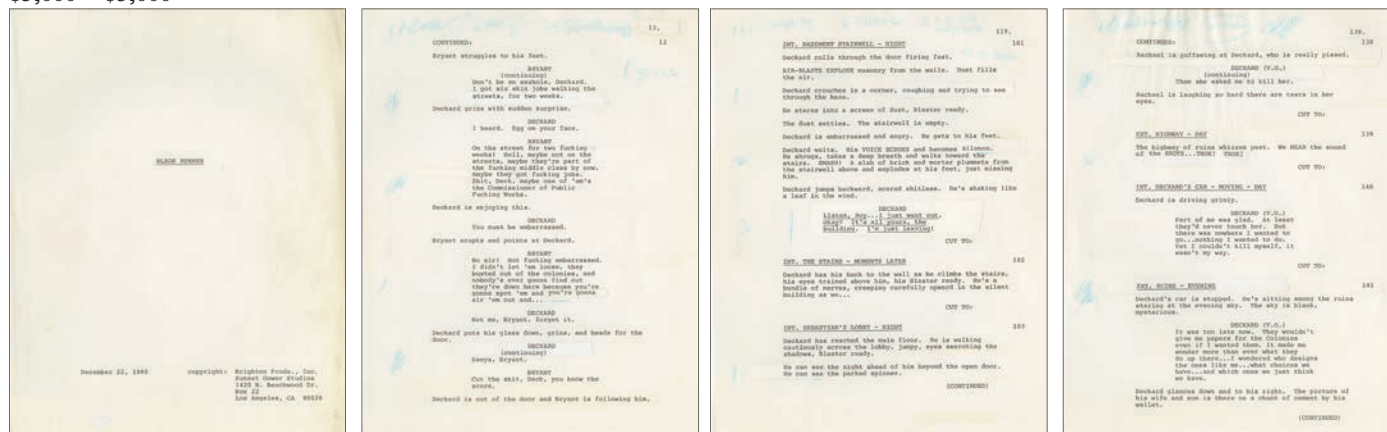
**723. ALIEN 3 REFERENCE MODEL.** Life-size Alien created by ADI during the production of David Fincher's film, this model served as an exploratory figure for color and finish. It was shown on the cover of Cinefex magazine, which featured an article on ADI's, Oscar nominated work on the film. The Alien figure is made of durable fiberglass and finished in shimmering shades of brown automotive paints. The Aliens skull dome is dramatically translucent. Measuring approx. 86 in. long and 40 in. tall, this is an incredible piece of art and movie craftsmanship. Special shipping arrangements will apply. **\$40,000 - \$60,000**





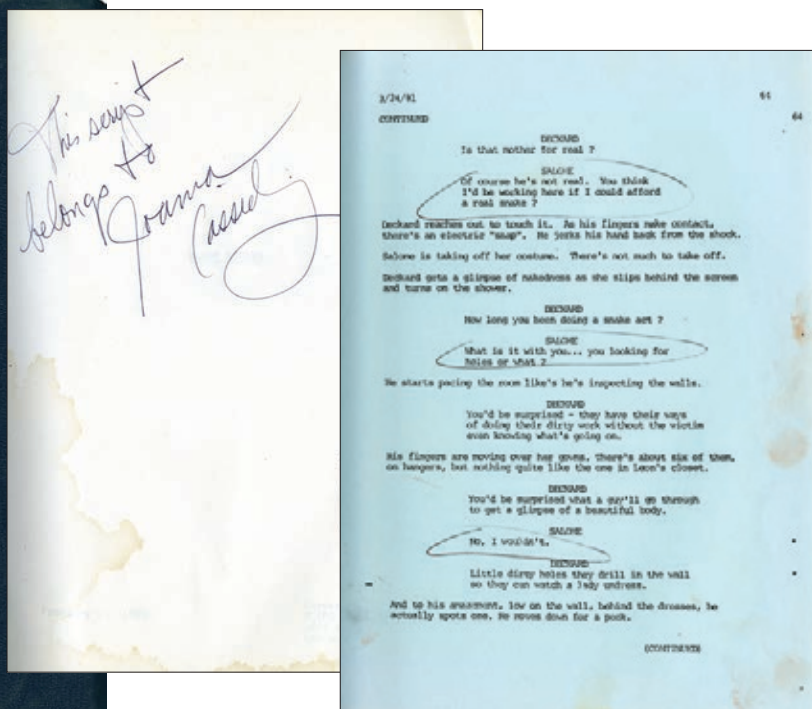
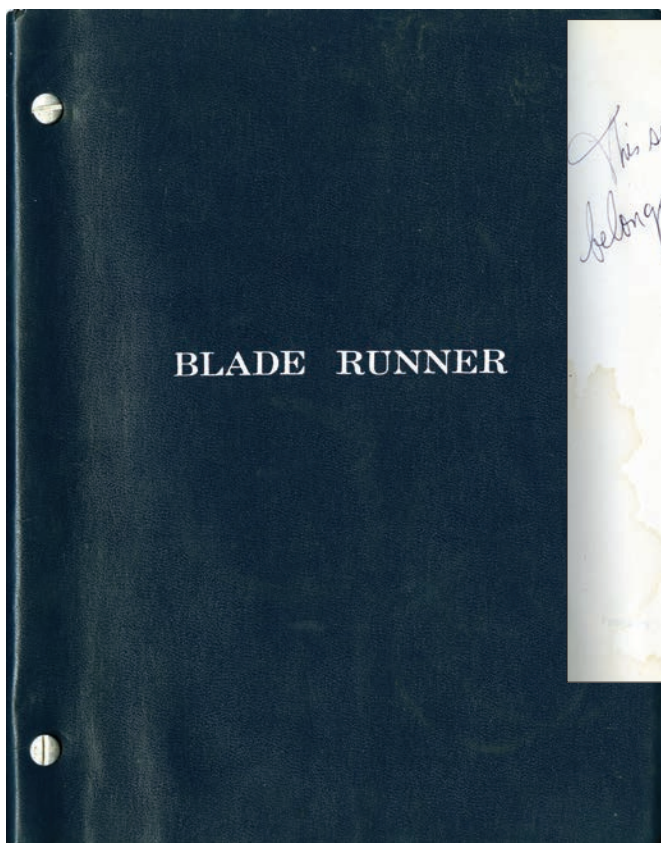
BLADE RUNNER  
by  
Hampton Fancher

724. HAMPTON FANCHER'S PERSONAL ANNOTATED COPY OF DO ANDROIDS DREAM OF ELECTRIC SHEEP? AND TWO PERSONAL SCRIPTS FOR BLADE RUNNER. (Warner Bros., 1982) Hampton Fancher's personal copy of Do Androids Dream of Electric Sheep? by Philip K. Dick and two personal scripts of Fancher's screen adaptation of Blade Runner. This Panther Science Fiction paperback (1968) was Hampton Fancher's personally notated and dog-eared source copy of the Sci-Fi novel that ultimately evolved into Ridley Scott's classic film. The paperback exhibits signs of wear expected from multiple readings: cover creasing, some spine/cover detachment (repaired with clear tape) and corner folding to mark important pages. Fancher's hand written notations are numerous ranging from underlining key passages, ideas for dialogue and action to general story analysis like Deckard's internal dialog when thinking about emigrating from Earth due to the horrible air quality, "You're in real good shape. You should leave before you're not. (He [Deckard] really loves the Earth)." Nearly half of 183pp are marked. Both included Blade Runner scripts were personal copies of Fancher's as well. One is a standard studio draft in a "Leading Artists Inc." cover. The second is a production Xerox showing Fancher's copied edits which were mostly blacking out of some dialogue; there is substantial editing in the scene between the characters of Pris and J. F. Sebastian. \$3,000 – \$5,000



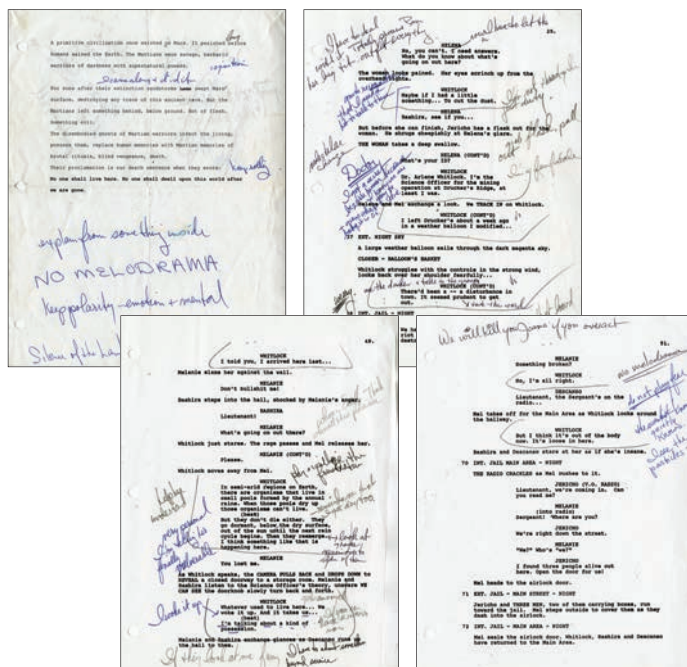
725. DAVID PEOPLES ORIGINAL TYPEWRITTEN MANUSCRIPT FOR BLADE RUNNER. David Peoples is the second writer to work on the Blade Runner script, sharing writing credit with Hampton Fancher. This is Peoples' incredibly rare typewritten manuscript for the film Blade Runner. The unpunched and unbound, loose 140pp, 8 1/2 in. x 11 in. typed paper manuscript is dated December 22nd, 1980 and features dozens of notes in baby-blue pencil on the margins of the manuscript. The notations are primarily proofing marks, but include question marks and word changes as well. The manuscript is meticulously edited with notes being crossed out after corrections have been made, often times on affixed tape. During filming more changes had to be made and, with Peoples no longer available, Hampton Fancher came back to the production to do additional rewrites. This is an incredible piece of the Blade Runner movie legacy, which is as potent today as it was when it was released in 1982. The manuscript shows only modest age and is in Excellent condition. \$3,000 – \$5,000





**727. JOANNA CASSIDY PERSONAL *BLADE RUNNER* SHOOTING SCRIPT.** (Ladd Co., 1982) This script features Joanna Cassidy's character dialog circled in pen. This is a shooting script with white, pink and blue pages. Bound in heavy, navy-blue paper with screw brads and silver printed *Blade Runner* on the cover. The highlighted scene is one where "Deckard" questions Cassidy's character "Zhora" working as a snake-charming stripper named "Salome". The highlighted pages also bear makeup smudges and exhibit on set use. The inside cover page is signed by Joanna Cassidy. **\$1,500 – \$2,500**

**726. JOANNA CASSIDY'S JULES VERNE AWARD TROPHY FOR "ARTISTIC ACHIEVEMENT" IN *BLADE RUNNER*.** This 19 ¼ in. tall. Bronze-metalized resin trophy was given to Sir Ridley Scott, Joanna Cassidy and other lead cast members on the occasion of the 2007 tribute to the classic Sci-Fi film, *Blade Runner*. The trophy depicts an astronaut; helmet in hand, reaching toward the stars. A brass nameplate on the front of base reads, "Joanna Cassidy Jules Verne – artistic achievement award Blade Runner 2007." The prestigious award is given by the non-profit organization to "explore, educate and preserve and inspire through imagination." **\$600 – \$800**



**728. JOANNA CASSIDY NOTATED *GHOSTS OF MARS* SHOOTING SCRIPT AND MATERIALS.** (Screen Gems, 2001) A zippered, blue nylon ring binder containing a *Ghosts Of Mars* shooting script and related ephemera. The script is hand notated with direction, character analysis, scene notes and production materials. Some personal materials include a card from director John Carpenter and Producer Sandy King welcoming Joanna Cassidy "to Mars". Comes with reference Polaroid photo of Cassidy in her "Whitlock" costume on the inside cover of the binder and includes (10+) unopened packets of *Ghosts Of Mars* trading cards. **\$300 – \$500**





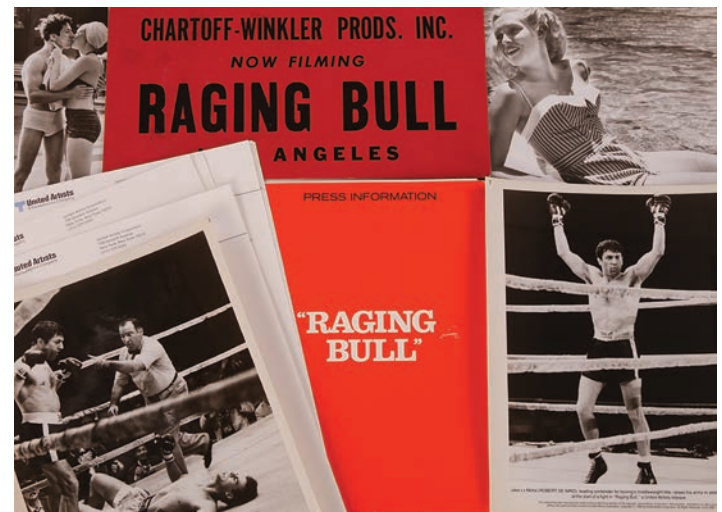
**729. (40+) JOANNA CASSIDY PERSONAL SCRIPTS FROM *SIX FEET UNDER* TV SERIES.** (HBO, 2001-2005) Shooting scripts for the HBO series in which Joanna Cassidy portrayed the popular recurring character of Margaret Chenowith through all five seasons of the show. The scripts include some revision duplicates and also various pieces of ephemerata such as call sheets, autographed postcards and a fold-out invitation to the final season premiere screening of the show and after party at Grauman's Theater in Hollywood. **\$300 – \$500**



**731. JOANNA CASSIDY *GRUDGE 2* BOX WITH BILINGUAL SCRIPT AND EPHEMERA.** (Columbia, 2006) A Japanese boxed, 3-ring binder containing a bilingual (Japanese/English on alternating pages), cloth-bound *Grudge 2* script, production notes, travel itinerary and maps of Japan. There are also three photo sets. One set of Joanna Cassidy having her life cast made, a second set of the actress having a horrific torn jaw prosthetic makeup applied and a third set of Ms. Cassidy in full Geisha makeup and costume. **\$300 – \$500**



**730. JOANNA CASSIDY NOTORIOUS *SIX FEET UNDER* MARBLE URN.** (HBO, 2001-2005) This is a heavy, gray marble urn featured in *Six Feet Under*, "Episode 311: Death Works Overtime". In the memorable episode, Joanna Cassidy's character "Margaret Chenowith" and family mourn the death of her husband. While trying to decide what to do with his remains, Chenowith impulsively dumps the ashes over the balcony of her condo. **\$300 – \$500**



**732. *RAGING BULL* DASH PLACARD AND COMPLETE PRESS KIT.** 12 ½ in. red dashboard placard from the production of *Raging Bull*. The card reads "Chartoff-Winkler Prods. Inc. Now Filming *RAGING BULL* Los Angeles". Included is a press kit with studio promotional literature and (12) 8 in. x 10 in. black and white glossy production photos featuring Robert De Niro, Joe Pesci and Cathy Moriarty. In Excellent condition. **\$200 – \$300**





**733. JAMES CAGNEY LONG COAT FROM *RAGTIME*.** (Paramount, 1981) After a 20-year absence, James Cagney was lured back to the screen for one last performance as Rheinlander Waldo, the chief of police, in director Milos Forman's celebrated *Ragtime*. This iconic coat defines Cagney's corrupt character and is a memorable piece from his final role. **\$400 – \$600**



**734. *OUTLAND* SPACE SUIT WITH BACKPACK, HELMET, & GLOVE LINERS.** (Warner Bros., 1987) This is a mining spacesuit for the film *Outland* designed by John Mollo, who designed the *Alien* spacesuits, and is very consistent with that style. Suit consists of original *Outland* flight suit coveralls, backpack and helmet with light-up elements. **\$8,000 – \$12,000**





**735. ROB BOTTIN CREATED WEREWOLF HAND FROM *THE HOWLING*.** (Avco Embassy, 1981) Slip cast latex rubber Werewolf hand from the Joe Dante directed horror film *The Howling*. Created by makeup genius and mystery man Rob Bottin, this is an early example of the emerging artist's work and landmark in werewolf transformation effects. This fully painted, glove-style rubber hand has hair applied on the back of hands and wrist. The hand comes in a Plexiglas display box with inset poster image and scene from the film. An etched placard reads, "Screen used wolf hand The Howling Avco Embassy Pictures 1981" In Excellent condition. An impressive display. **\$1,000 – \$1,500**

**736. DUDLEY MOORE "ARTHUR" SIGNATURE SCREEN-WORN TOP HAT FROM *ARTHUR*.** (Orion, 1981) This screen-worn 7 ¾ in. silk top hat that became a signature costume piece for Dudley Moore as his scurrilous but ever-charming character Arthur in the popular movie of the same name. The hat is a traditional black silk top hat with a thin ribbon band around the base of the rim. This hat was donated to the Movieland Wax Museum for their *Arthur* display and likeness of Moore. **\$8,000 – \$10,000**



**737. *ESCAPE FROM NEW YORK* ORIGINAL U.K. QUAD POSTER.** (Avco-Embassy, 1981) U.K. 30 in. x 40 in. "quad" poster for the first film to most definitively establish Kurt Russell as a grown-up action star, in contrast to the years he spent as a Disney juvenile. Very Fine folded, unrestored condition. **\$200 – \$300**





**738. RAIDERS OF THE LOST ARK “DESERT CHASE ACTION SCENE” MODEL KIT AND ORIGINAL BOX ART.** (Paramount, 1981) This lot includes an MPC snap-together diorama model kit of a desert scene from *Indiana Jones: Raiders of the Lost Ark*. The model includes: a flying wing, Mercedes Benz truck, staff car, tank truck, trees, tents, (27) Arab figures, (37) German figures, Marion Ravenwood and (3) Indiana Jones figures. The kit assembles on an 11 ¼ in. x 17 ¾ in. preformed base. The box is in shrink-wrap but exhibits some sagging and corner denting. The original 25 in. x 35 in. box art accompanies this model kit. The unsigned painting is composed of acrylic on illustration board and depicts Indiana Jones in an action scene, chasing down German enemies while other elements of the model diorama, like the German airstrip and Arab workers are displayed. The painting is in excellent condition with some unfinished edges. **\$600 – \$800**

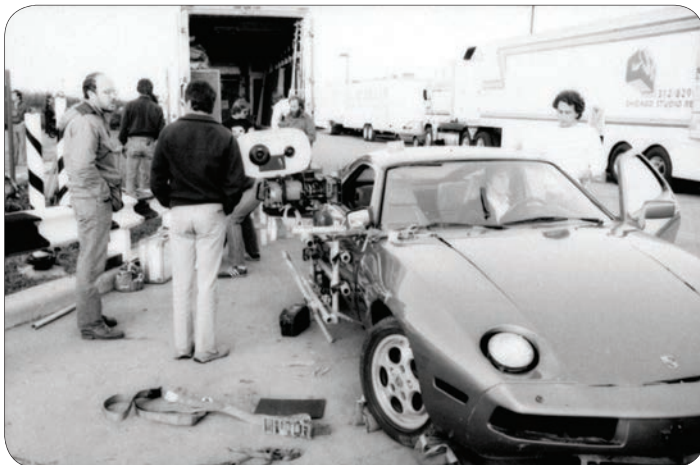


**739. DUNGEONS AND DRAGONS ORIGINAL BOX ART FOR MODEL KIT.** 22 in. x 28 in. acrylic on artist’s canvas board. This is an original painting for the “Advanced Dungeons and Dragons action scene kit” c. 1982 by MPC. The unsigned painting features a spectacular fire-breathing dragon bearing down on a knight and a damsel in a treasure trove. The Dragon’s egg is hatching in a corner. The painting is in excellent conditions and colors are vibrant and fresh. **\$300 – \$500**



**740. ALIEN MUSHROOM FROM E.T.:THE EXTRA-TERRESTRIAL.** (Universal, 1982) This alien mushroom is one of those that appears in the opening moments of the Steven Spielberg, classic Sci-Fi film aboard E.T.’s spacecraft. Cast from a translucent resin-like material it looks otherworldly! It measures 4 in. wide x 4 in. tall. A wonderful screen-used prop from this historic film. **\$800 – \$1,200**

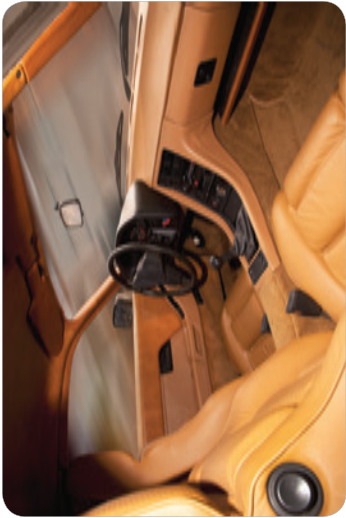




**741. TOM CRUISE "JOEL GOODSSEN" SCREEN-USED 1979 PORSCHE 928 FROM *RISKY BUSINESS*.** (Warner Bros., 1983) This 1979 Porsche 928 VIN: 9289201213 features a 5-speed manual transmission, 16-inch offset 5-hole aluminum alloy wheels, a three-spoke steering wheel and a cork on cork leather interior. The car's exterior was originally painted green when it arrived to the set and was then painted gold by the production and pressed into use. In making A-rated films of this caliber, the production company always has more than one car on hand to ensure no time is wasted should one of the vehicles break down, become damaged, etc. There were three driving cars used in the making of the film (plus a gutted "dump car" that plunged into Lake Michigan): 1) a 1981 automatic transmission car fitted with 15-inch "flat-face" 5-hole wheels, cork and brown interior and 4-spoke steering wheel; 2) a 1978 5-speed, with cork, brown and crème interior, rented only for one interior shot when the car was knocked out of gear by Rebecca DeMornay's character (VIN of this vehicle is unknown); 3) the 1979 5-speed car being offered which enjoyed considerably more screen time than the 1981 automatic. This 5-speed was shot primarily in driving scenes with wide shots where the whole car was in view, as well as in some of the chase scene with Guido the pimp. The VIN of this 1979 5-speed being offered appears on the production records for the film and, according to a recent in depth documentary on the subject entitled "The Quest for RB928," producer of *Risky Business*, Jon Avnet, goes on record to state that the young Tom Cruise learned how to drive a stick (manual transmission) with this very car. In addition, there are production photos obtained from Avnet showing this car on set with camera rigging as well as images of it being painted and prepped for filming. Following production the car returned to California and was repainted white before being discovered by the producer of "The Quest for RB928" and since returned to its original screen appearance. *Risky Business* went on to become one of the biggest cult classics of the 1980s and helped launch the career of superstar Tom Cruise. In addition, the film exposed the Porsche brand to a whole new generation of future buyers. The lesser-used 1981 with the automatic was shipped to Europe following production and its whereabouts are unknown. This 1979 5-speed remains as the only known surviving documentable car which also happens to have the most screen time in this modern classic film. The car's odometer reads 102,755 miles and it is in operating condition. This car was on exhibit at the Forney Museum of Transportation in Denver in 2009 and many Porsche enthusiasts have called this the most famous Porsche 928 in the world. **\$40,000 – \$60,000**



# *Risky Business*







**742. THE OUTSIDERS DIRECTOR/PRODUCER WILLIAM BRUSSEAU PHOTO BIBLES.** (Toei Tokyo, 1958) (2) 14 in. x 14 in. x 2 in. beautiful red and gold threaded fabric Japanese photo albums with over (70) 8 in. x 9 ¼ in. fine art photographs of production, portraits, behind the scenes shots and candid images from the set of the Japanese film *The Outsiders*. Some pages are titled in Japanese by hand and some are typed in English. Many images are signed by the actors and subjects captured in the frames. Both Japanese and Western cast and crew are represented here and there are some guest book-style inscriptions throughout as well. The pages show a bit of fading on the edges and mild curling from age and weather. Overall, in Excellent condition **\$800 – \$1,200**

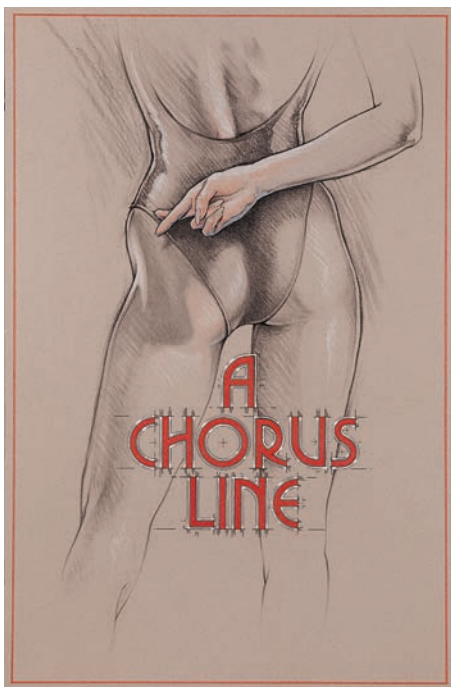


**743. MY FAVORITE YEAR ORIGINAL POSTER ART BY JOHN ALVIN.** (MGM, 1982) This is the original, full-color acrylic on illustration board artwork used for the final release, 1-sheet poster of the film. In this hand painted and airbrushed painting, Peter O'Toole (Oscar nominated for his role in the film) swashbuckles across the scene with a terrified Mark-Linn Baker in tow. The 31 in. x 48 in. painting is on artist's illustration board firmly mounted on 1/4" Foam core and the piece is fitted with a blackout paper cover to protect the surface from wear and sunlight. There is minor edge and corner denting and some light soiling. Otherwise, this is a bright, colorful and familiar piece in very good condition. **\$2,000 – \$3,000**



**744. THE GOLDEN CHILD ORIGINAL POSTER ART BY JOHN ALVIN.** (Paramount Pictures, 1986) This is the original, full-color acrylic on artist board for the final release, 1-sheet poster of the Eddie Murphy comedy. This large, hand painted and airbrushed piece measures 33 in. x 47 in. and features Murphy in character as Chandler Jarrell, straddling the two worlds represented in the film; glamorous Hollywood and exotic Tibet. The piece exhibits minor edge wear and chipping. Mounted on ¼ in. Foam core and fitted with a paper cover to protect the surface. This artwork is also featured on DVD and Blu-ray packaging releases of the film. In excellent condition. **\$3,000 – \$5,000**

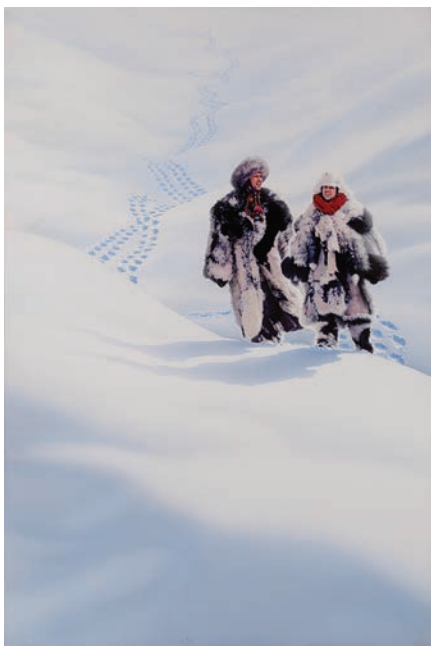




**745. A CHORUS LINE JOHN ALVIN ORIGINAL CONCEPT POSTER ART.** (MGM, 1985) The artwork was created for the movie version of the hit 1975 Broadway musical of the same title. This large 26 ¼ in. x 40 in. illustration is composed of oil pastel on cream-colored illustration board, mounted on 1/4" foam core board for extra reinforcement. The artwork portrays the form of a hopeful female dancer and features a central version of the well-known Broadway font/logo. This hand-drawn poster concept is in clean and excellent condition with an Acetate and blackout paper cover to protect it from sunlight and damage. **\$800 – \$1,200**



**747. RAW DEAL ORIGINAL POSTER ART BY JOHN ALVIN.** (DEG, 1986). Superstar Arnold Schwarzenegger is featured in a dual portrait of his Raw Deal personas as suave gentleman and brutish thug in this 29 ¼ in. x 50 in. full-color, hand painted and airbrushed acrylic on artist's paper. The piece exhibits minor blemishes at the top center of the painting, which don't interfere with artwork. There is a small 1" square of masking tape attached to the lower right hand corner and minor corner bending evident. Mounted on ¼ in. foam core and fitted with blackout paper to protect the surface. **\$1,000 – \$1,500**



**746. SPIES LIKE US ORIGINAL POSTER ART BY JOHN ALVIN.** (Warner Bros. 1985). This is an original mixed media (photo/acrylic) collage piece featuring cut-out photographs of Chevy Chase and Dan Aykroyd, in Arctic wear, affixed to a hand painted and airbrushed snowy landscape. This is the original, 30 ½ in. x 45 ½ in. illustration board artwork used for the final release, 1-sheet poster of the film. The artist's illustration board is mounted on ¼ in. foam core for reinforcement and the piece is fitted with blackout paper to protect the surface from wear and sunlight. There is some minor corner bumping and typical edge wear from normal handling. Overall this is a clean and starkly dramatic piece in excellent condition. **\$800 – \$1,200**



**748. CURSE OF THE PINK PANTHER ORIGINAL POSTER ART BY JOHN ALVIN.** (United Artists, 1983). This is the original, 40 in. x 27 ½ in., full-color acrylic on illustration board artwork used for the final release, 1-sheet poster of the film. In this hand painted and airbrushed acrylic on illustration paper artwork, Ted Wass' parachute is ventilated via biplane piloted by the infamous Pink Panther. Wass played Sgt. Clifton Sleight, a facsimile for the deceased Peter Seller's beloved Inspector Clouseau character. The illustration board is mounted on 1/4" foam core board for reinforcement and the piece is fitted with blackout paper to protect the surface from wear and sunlight. This artwork is clean with little edge wear and corner damage. A fine example of John Alvin's stunning and detailed work in excellent condition. **\$600 – \$800**





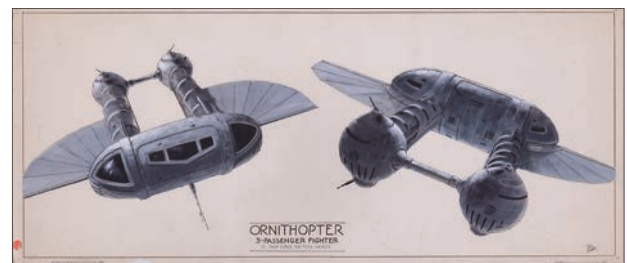
**749. COCOON: THE RETURN ORIGINAL POSTER ART BY JOHN ALVIN.** (20<sup>th</sup> Century Fox, 1988) This is the original, full-color acrylic on artist's board for the 1-sheet poster of the sequel to the popular Cocoon (1985). This large, hand painted and airbrushed piece measures 33 in. x 48 in. and is composed of acrylic on artist's board mounted on ¼" Foam core. The piece exhibits some small tears on the edges, corner bending, chipping and general scuffing concentrated around the outer 8 in. of the piece. It is fitted with a blackout paper cover to protect the surface. This artwork is also featured on DVD and Blu-ray packaging releases of the film. **\$2,000 – \$3,000**



**750. DUNE CREATURE CONCEPTUAL ART OF "ARRAKEEN SANDWORM".** (De Laurentiis, 1984) David Lynch's visionary film of Frank Herbert's epic science-fiction novel required fantastic people, places, and especially creatures, like this gigantic sandworm of the mining planet Arakis, a creature that produces the spice which powers and finances the galaxy. This is an early concept, dated 1982 and triple stamped by De Laurentiis Corp., with five views of the giant worm in action. Pen & ink and gouache on 13 in. x 24 ½ in. illustration board with two artist credits: Ron Minor, and Dr. List Kynes, I.E., for production designer Anthony Masters. **\$1,000 – \$1,500**

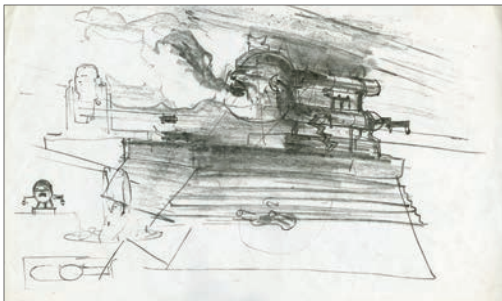


**751. MENTOR HUEBNER (14) DUNE PRODUCTION DESIGN ARTWORK.** (Universal, 1944) A collection of (14) production sketches by Mentor Heubner for Dune. These sketches are accomplished with pencil and charcoal on 8 in. x 10 in. sheets of artist vellum. The images are primarily of renaissance portraits in very unconventionally shaped modernist frames. There are also (3) sketches of a futuristic/primitive implement of unknown function. In Excellent condition. **\$1,000 – \$1,500**



**752. DUNE PAIR OF CONCEPTUAL ARTWORKS OF "ORNITHOPTER" AND "HARKONNEN FLAGSHIP" SPACECRAFT.** (De Laurentiis, 1984) Detailed conceptual proposals in pen & ink and gouache on illustration board by Ron Minor for two of the critical spacecraft featured in David Lynch's Dune: "Ornithopter 3-Passenger Fighter" measures 13 ½ in. x 30 in., and the "Harkonnen Flagship" which measures 11 ½ in. x 28 ¾ in.; both are triple-stamped by De Laurentiis Corp. and dated 1982. **\$600 – \$800**





**754. RON MILLER *DUNE* PANORAMIC CONCEPT PAINTING.** (Universal, 1944) A beautiful 40 in. x 17 ½ in. Ron Miller matte painting from *Dune*. This incredibly atmospheric painting is accomplished with acrylic paint on artist board. It is the depiction of a night landscape broken up by towering factory pyramids on a water-covered platform. Large tanks with faces spew steam from their mouth-like chimneys. This painting exhibits a subtle level of detail that is awe-inspiring. The bottom border is stamped with Dino De Laurentiis Productions. The piece shows mild production wear. Signed by artist. In Excellent condition. Comes with a Xerox of a preliminary pencil sketch of this painting. **\$600 – \$800**

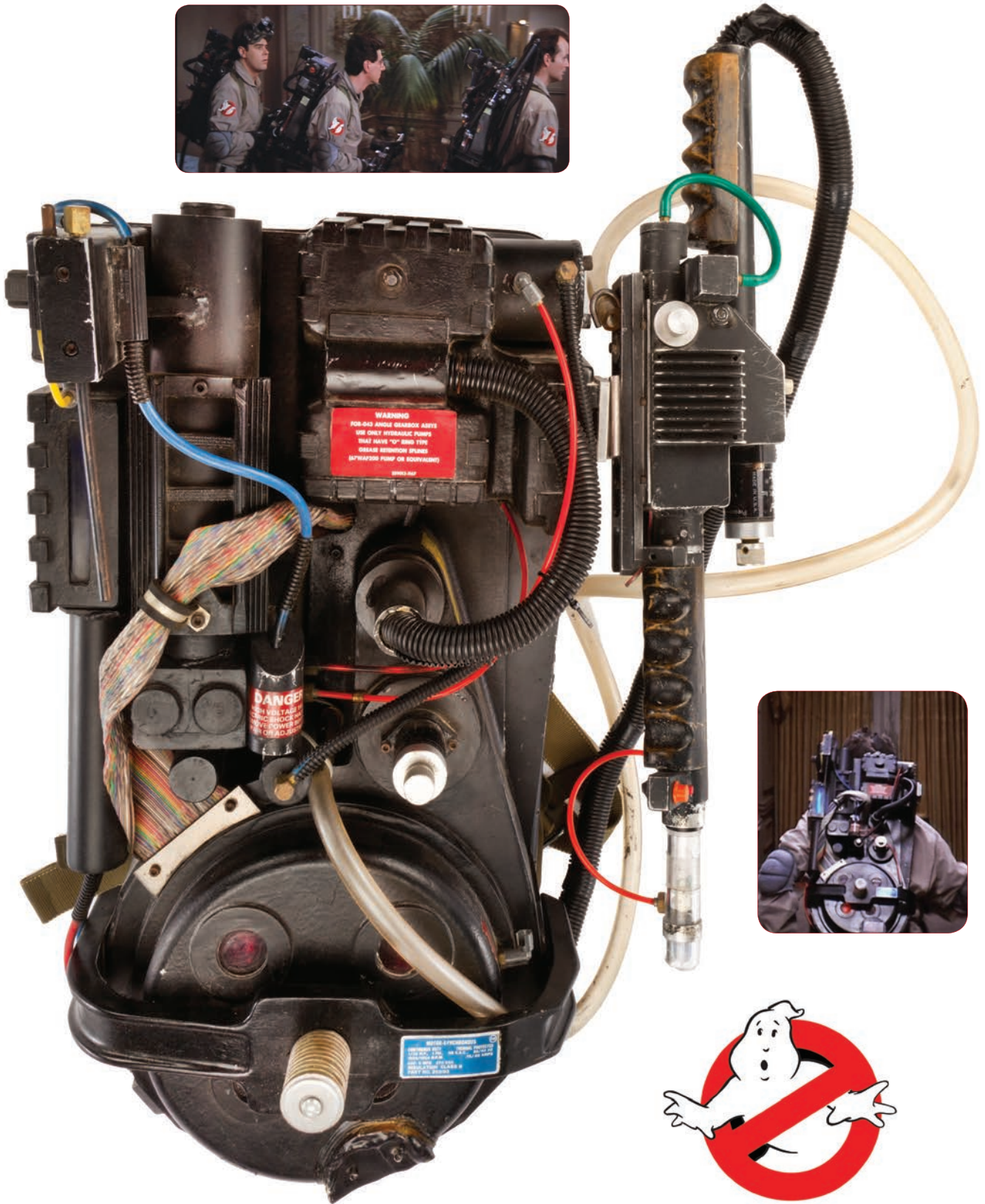


**753. *DUNE* HUNTER/SEEKER BOX WITH (2) NEEDLES.** (Universal, 1944) (2) Hypodermic needles from the Sci-Fi film *Dune*. These stylistic needles are made of metal and resin and painted with great detail. The first needle is 5 ½ in. x 1 in. and is flat on one side to allow it to be affixed to a glass plate and then shot as if it was flying through the air. The second 4 ½ in. dart was the one used to kill “Duke Leto Atreides” (Jurgen Prochnow). Darts are contained in a custom made 11 ½ in. x 13 in. x 3 ¼ in. raw wooden box with a hinged lid. Props show signs of production wear and age (some metal components have rusted) Overall, in Excellent condition. **\$2,000 – \$3,000**



**755. 60+ COLLECTION OF CONCEPT ART SKETCHES FROM *DUNE*.** (Universal, 1984) A treasure trove of various concept sketches from *Dune*. Ranging in size from between approx. 5 in. x 3 in. to 9 in. x 16 in. vellum, artist paper and board. These sketches run the gamut from scenic imaginings to ship design to implements and icons. All in varying condition but overall, Excellent. **\$1,000 – \$2,000**





**756. HERO SCREEN-USED PROTON PACK FROM *GHOSTBUSTERS*.** (Columbia, 1984) The proton pack is a portable particle accelerator allowing the ghostbuster to contain and hold “negatively charged ectoplasmic entities.” This hero screen-used proton pack measures 33 in. tall (with “wand” secured on pack) x 19 in. wide and is mounted on an aluminum backplate secured on a military backpack frame. It is constructed of a fiberglass shell adorned with resin, aluminum, steel and acrylic parts, including 1960s resistors, pneumatic fittings, hoses, ribbon cable and warning labels. The interior features the original mid-1980s electronics and circuitry that allowed the prop to illuminate and cycle as seen in the film, although it has not been tested. Cosmetically in Fine condition with very few missing parts. An impressive and immediately recognizable icon of modern screen comedy and science fiction. This remains as the only original hero proton pack we have ever encountered. Weight is approx. 30 pounds. Special shipping arrangements will apply. **\$60,000 – \$80,000**





**757. HERO GHOST TRAP WITH FOOT-CONTROL ACTUATOR FROM *GHOSTBUSTERS*.** (Columbia, 1984) This is the rolling trap that Dan Aykroyd sends into the fray for the *Ghostbusters* first successful ghost-busting (an opening-effects version is inserted into the scene for the moment of entrapment). Together with screen-used attachable foot-operated control pedal. Effects-lighting not tested and likely needs repair, and a few knobs and controls either missing or replaced, though overall intact and presentable, both pieces essentially as seen on screen. A fantastic, memorable prop from this comedy/sci-fi classic **\$20,000 – \$30,000**

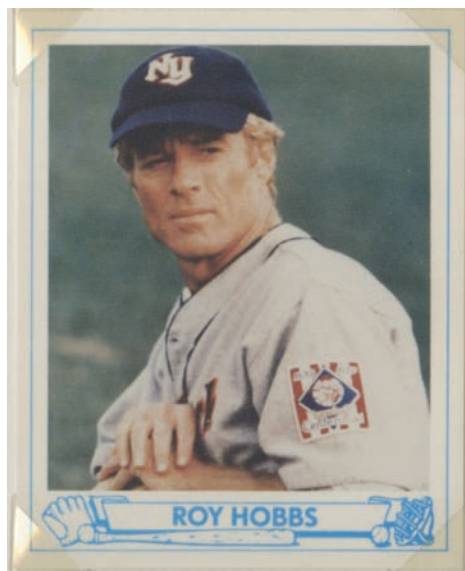


**758. *GHOSTBUSTERS II* CONCEPT PAINTING.** (Columbia, 1989) K. Swain *Ghostbusters II* 18 ½ in. x 8 ¾ in. production painting accomplished on 20 in. x 15 in. artist board. Depicting a toddler walking on the ledge of a building high above the night city, toward a sinister ghostly nanny with a baby carriage, while terrified dad regards the scene from a window. The artwork is signed in the lower right and again below the painting on the right border, "K. Swain 10/3/88" and bears a stamp of the *Ghostbusters II* logo very lower corner of the board. Some soiling on borders, overall Excellent. **\$800 – \$1,200**



**759. *GHOSTBUSTERS* GREEN "SLIMER" ANIMATION MAQUETTE.** (Columbia, 1984) The green "slimer" that haunts the hotel and consumes room-service food in *Ghostbusters* is an animated character, and offered here is the animator's modeling maquette of painted foam latex with teeth and claw details. Measures 10 in. x 9 in.; both spindly wire-lined arms have become detached with age, but are present with very little latex loss. **\$6,000 – \$8,000**





**761. THE NATURAL BASEBALL CARD WITH ROBERT REDFORD "ROY HOBBS" AND CLIPPED REDFORD AUTOGRAPH.** (Tri-Star, 1984) In the movie these cards are seen being printed. This is Robert Redford's "Roy Hobbs" character 2 ½ in. x 3 ¼ in. baseball card from The Natural. The card is presented matted in a lightning bolt mat with another 4 in. x 2 in. mat window below featuring an independent Robert Redford autograph on card. In Mint condition. **\$400 – \$600**



**760. ROBERT REDFORD "ROY HOBBS" HERO SWEATER FROM THE NATURAL.** (Tri-Star, 1984) "Oatmeal" colored cable-knit cardigan sweater, screen-worn by Robert Redford as "Roy Hobbs" in *The Natural*. This sweater was custom made by Broadway Knitting mills in Los Angeles. Robert Redford took to wearing this sweater even off-screen. He had become accustomed to beautiful vintage clothing ever since he'd made *The Great Gatsby* (1974). Redford was so fond of this particular sweater that he would not allow any bullet holes to be made in it for his dramatic shooting scene. This signature garment from this classic sports movie is in Excellent condition. Comes with an LOA from the costume supervisor for *The Natural*. **\$3,000 – \$5,000**

**762. THE NATURAL "BOSTON" BASEBALL TEAM UNIFORM.** (Tri-Star, 1984) "Boston" baseball team jersey from *The Natural*. Large size gray wool button-up sports jersey with "Boston" team name emblazoned across the chest in affixed red with blue-bordered letters. Blue and red appliqued rings around short sleeves. Number "9" embroidered to the back. Shows some production distress. Otherwise in Excellent condition. **\$400 – \$600**

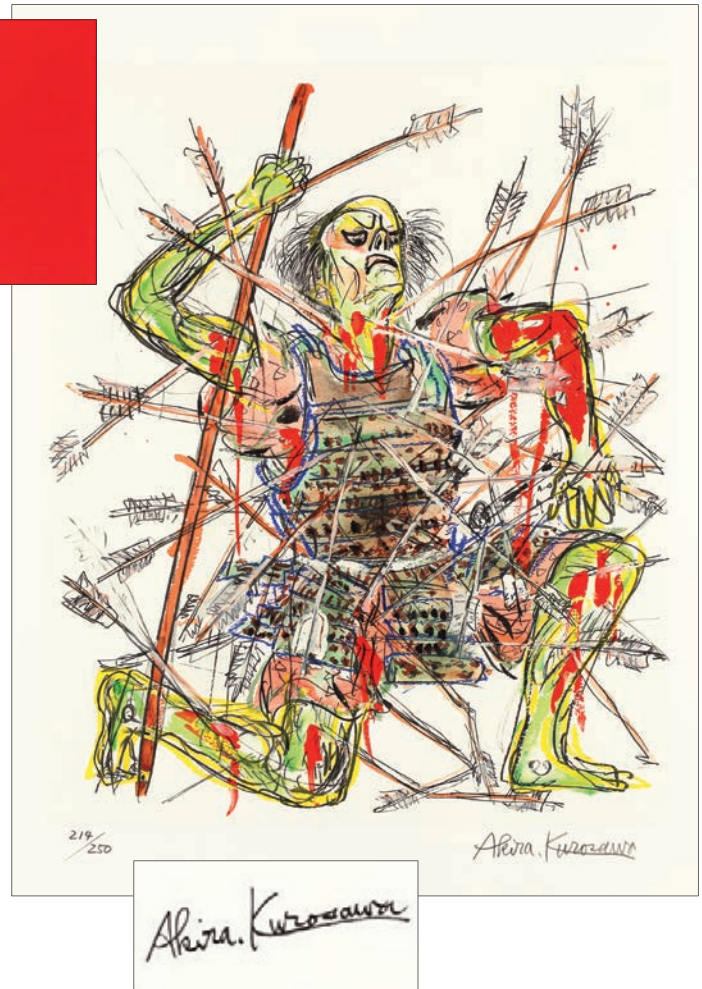




**763. COCOON DEAD ALIEN PROP.** (TCF, 1985) 64 in. x 16 in. long. This is a realistic desiccated Alien corpse from the Ron Howard fantasy film *Cocoon*. In the movie, alien cocoons in the bottom of a swimming pool revitalize a community of old folk. But the trade off is that the creatures dormant in the cocoon are drained of their power and life. This is one of the Alien beings that perish in their cocoons. It is made of hard rubber and resin components. Textured with latex and dry brushed to look dried up, gray and mummified. This figure is missing one foot, all else in Excellent condition. Special shipping arrangements will apply. **\$2,000 – \$3,000**



**764. H.R. GIGER POLTERGEIST II CONCEPT ART.** (MGM, 1986) Constructed of heavy plaster and concrete, this maquette was designed and created by H.R. Giger in his Swiss studio, then shipped to the production office. Measures 10 in. tall x 11 in wide. *Poltergeist II* was nominated for an Academy Award for Best Visual Effects. Comes from the collection of Academy Award winning visual effect artist Richard Edlund. **\$1,000 – \$1,500**



**765. AKIRA KURAWSAWA PRINTS OF HIS ARTWORK FOR RAN.** (Greenwich Films, 1985) A complete set of six prints depicting characters from the Academy Award-winning film. Each is numbered 214 out of a very limited set of 250 and boldly signed in pencil in full by Akira Kurosawa. The prints are housed in the original linen clamshell portfolio box, each print measures 23 in. x 28 in. In fine condition. The colors are extremely bright and vivid. **\$2,000 – \$3,000**





**766 TOP GUN TOM CRUISE PILOT CRASH MINIATURE .** (Paramount, 1986) Lightweight miniature pilot model of Tom Cruise character "Maverick" from *Top Gun*. 5 in. x 3 in. resin miniature used in the test plane crash scene in which "Maverick" and his wingman "Goose" eject from their doomed jet. Goose doesn't survive. The miniature pilot model ends at the knees and is painted with great detail right down to the tiny oxygen mask, squad shoulder patch and red, white and blue striped helmet with "Mitch" (for Pete "Maverick" Mitchell) and affixed to an aircraft seat. A rare prop from this American classic film. Shows some production wear, otherwise Very good. **\$1,000 – \$1,500**



**768. AIRPLANE FILMING MINIATURE FROM PROJECT X.** (TCF, 1987) *Project X* is a government project, which teaches chimpanzees to fly planes carrying nuclear weapons. Matthew Broderick plays Jimmy Garrett, a military man who comes to realize the chimps are actually being used as guinea pigs in dangerous experiments. Once he understands the true intent of the flight training, Garrett helps the chimps escape. This miniature military airplane, piloted by three model chimps, was used for the climactic sequence in which the apes make their desperate bid for freedom. The plane measures 37 ½ in. from wing tip to wing tip, 30 ½ in. from nose to tail, and is mounted on a 13 in. iron rod attached to a particle board base of 17 ½ in. x 11 in. x 1 ½ in. Painted with great realistic detail and subsidized with model decals. **\$600 – \$800**



**767. BACK TO THE BEACH CUSTOM PEE WEE HERMAN BIKE-HANDLED SURFBOARD.** (Paramount, 1987) *Back to the Beach* was a fun and crazy excuse to bring pop icons from the Fifties through the Nineties together in a spoof/ homage to beach culture. Fresh off his custom cruiser bike in *Pee Wee's Big Adventure*, it's only natural for his appearance here in his "Pee Wee" persona to be riding a custom one-off Tim Phares surfboard (signed and be-spoke to Pee Wee) which has bicycle handlebars, replete with bell and streamers, off into the sunset while performing The Trashmen classic, "Surfin' Bird". Excellent condition as screen-used. **\$800 – \$1,200**





**769. ORIGINAL MASTERS OF THE UNIVERSE ART-WORK.** Original artwork for *Masters of the Universe* "Sticker Fun" book ca. 1980s. This is a collection of the original artwork generated for the Whitman *Masters of the Universe* punch-out and affix sticker book. Includes (1) 16 in. x 12 ½ in. cover art painting accomplished in acrylic on artist's board. (4) 11 ¼ in. x 15 ¼ in. pages of sticker art with color images, registration keys and acetate black line layovers. (1) 12 ½ in. x 17 ½ in. back cover art with castle and main characters. The collection also comes with the actual sticker book all of this colorful comic art contributed to. In Excellent condition. **\$400 – \$600**



**770. FRANK LANGELLA "SKELETOR" COSTUME FROM MASTERS OF THE UNIVERSE.** (Golan-Globus, 1987) He-Man's arch enemy is the sinister Skeletor. This is the villain's costume from the *Masters of the Universe* movie. A long, rich aubergine, crushed velvet robe with cowl hood over fiberglass chest and shoulder armor panels. Leather codpiece with chaps ornamented with cast resin décor squares. The entire robe and armor ensemble sits upon a metallic threaded, spandex jumpsuit. Also includes a large belt with over-sized buckle and heavy, floor-length stole ornamented with cast resin decorative squares. Armor and ornaments are all painted to look like metal. This hero suit was given to makeup effects master Greg Cannom for use in *Masters of the Universe 2*. (Never produced) Some ornaments missing and metalized paint has flaked off some of the armor, all else Excellent. **\$8,000 – \$12,000**





**772. PREDATOR STUNT MASK.** (TCF, 1987) This is an extremely rare surviving *Predator* mask from John McTiernan's original *Predator*. As envisioned by Stan Winston, the dreadlocked hunter of extraterrestrial "big game" is ever present in the public consciousness along with such other iconic monsters like the *Alien*. This is a foam latex mask that is highly detailed and finished, featuring a wire armature to pose the mandibles. Having been made as a one-piece over-the-head mask, this piece could have been used as a stunt mask as well as a paint master. Very few pieces from the original *Predator* film exist. **\$12,000 – \$15,000**



**771. PREDATOR II WRIST GAUNTLET ALUMINUM BLADE.** (20<sup>th</sup> Century Fox, 1990) 12 ¼ in. lightweight aluminum prop blade. A signature weapon from the high-tech gauntlet wristband of the title creature from the *Predator* franchise. The hand-tooled serrated blade shows signs of production use. Staining and scratches add to the effect of this piece having been used in production. This is an uncommon screen used metal version of this alien weapon. Comes with a letter of authenticity from the Stan Winston Studio technician who worked on the film. **\$300 – \$500**





**773. PAIR OF VAMPIRE BAT FEET FROM *THE LOST BOYS*.** (Warner Bros., 1987) Academy Award winning makeup artist Greg Cannom innovated the Vampire makeup for *The Lost Boys*. His animalistic designs influenced many productions including *Buffy the Vampire Slayer* TV series. Here are two left Vampire feet from *The Lost Boys*. In the last scenes of the movie, the teenaged Vampire gang show themselves in their bat-personas. One of the boys is hanging from the ceiling by these sorts of feet. Beautifully sculpted, Polyfoam bat feet, latex skinned, painted in detail and with individual hair punched. One foot is cast on an aluminum post, the other on PVC pipe. Both approx. 23 in. long. Materials exhibit signs of age and deterioration. A terrific vintage example of Cannom's brilliant work. **\$600 – \$800**



**775. LARGE FOAM RUBBER PUMPKIN FROM *PUMPKINHEAD*.** (DeLaurentiis Ent., 1988) 15 in. round x 13 in. tall foam rubber screen-used pumpkin prop from the atmospheric resurrection scene in the monster movie *Pumpkinhead*. This is one of several creepy, moldering pumpkins created by Stan Winston Studio for the feature film that Winston himself directed. The solid foam prop is painted pumpkin orange and rotted earth tones of brown and gray. The surface shows wear and dirt from production and does exhibit some flaking deterioration from age. Comes with a letter of authenticity from the SWS technician that has held it in his collection since its original use. **\$300 – \$500**



**774. *FRIGHT NIGHT II* WEREWOLF PUPPET HEAD.** (Tri-Star, 1988) In the movie *Fright Night II*, teenagers are confronted by a Werewolf at the school library. This is the cable-controlled animated Werewolf head used in this scene. An articulated, sectioned fiberglass under-skull is covered by a foam rubber skin. This would have been a robotic puppet and not an actor-worn appliance. The dangerous looking mouth is full of dental acrylic teeth and gums. The rubber on this relic is deteriorated badly, but exhibits the many layers of effects technology and craft involved in this deluxe Greg Cannom special effect. **\$600 – \$800**







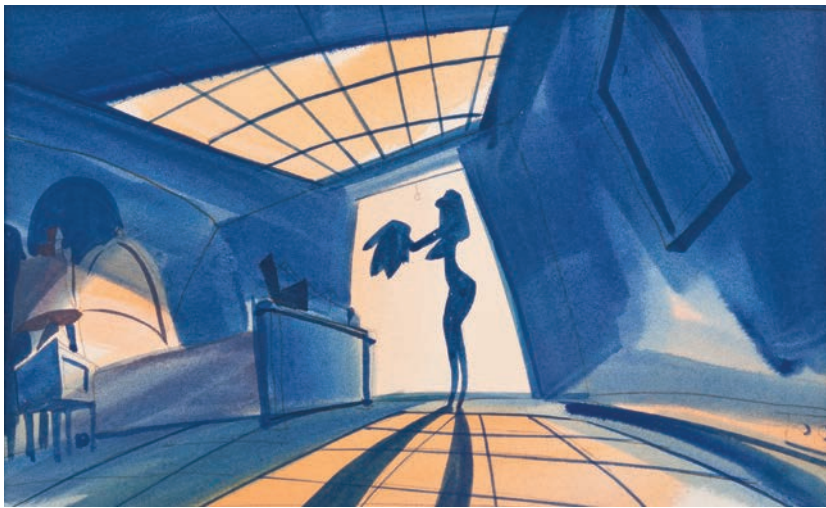
**777. "ROGER RABBIT" FILMING STAND-IN/DOUBLE FROM THE MAKING OF *WHO FRAMED ROGER RABBIT*.** (Touchstone, 1988) *Roger Rabbit* is a mixed live-action and animated feature that is credited with starting the modern-day Disney renaissance. This is a 43 in. x 36 in. foam rubber rehearsal dummy of lovable title character Roger Rabbit. The figure was used on set for live actors to react to, interact with and even wrestle with on occasion. It is composed of cast, solid foam rubber over a bendable, poseable wire armature. The figure is fully painted. The rubber remains supple overall but does exhibit some stiffening of thinner portions. The paint is still fresh with some signs of production wear and cracking from age. A rare tangible piece from a beloved, fantastical movie. **\$10,000 – \$12,000**



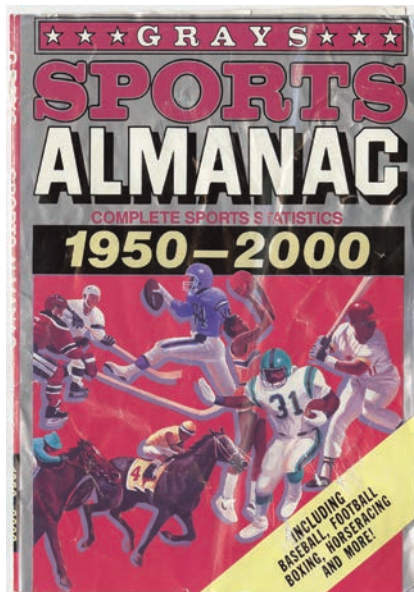
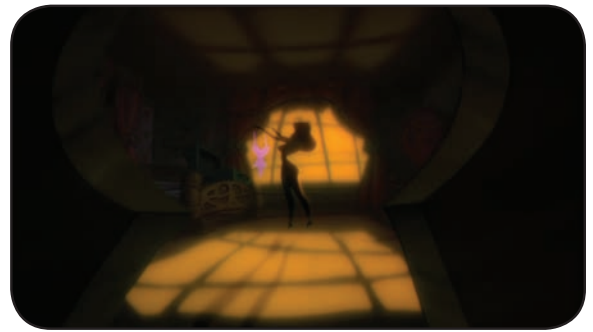
**776. ORIGINAL "WEASEL" STAND-IN/REHEARSAL PUPPET FROM *WHO FRAMED ROGER RABBIT*.** (Touchstone, 1988) *Roger Rabbit* is a mixed live-action and animated feature that is credited with starting the modern-day Disney renaissance. In this comedy, there are no more sinister henchmen than the Weasels! This is a 35 in. x 18 in. foam rubber rehearsal dummy of a creepy Weasel. The figure was used on set for live actors to react to, interact with and even wrestle with on occasion. It is composed of cast, solid foam rubber over a bendable, poseable wire armature. The figure is fully painted. The rubber does exhibit some minor cracking and wear in the neck region where he appears to have been grappled the most. The paint shows some signs of production wear and cracking from age. A rare tangible piece from a beloved, fantastical movie. **\$3,000 – \$5,000**







**780. THE FALSE “JESSICA RABBIT” ART FROM *WHO FRAMED ROGER RABBIT*.** (Touchstone, 1988) This is an 8 in. x 5 in. concept art piece in 10 in. x 13 in matte and frame for *Who Framed Roger Rabbit*. Ultimately, in the film, “Eddie Valiant” played by Bob Hoskins thinks he spies the beautiful Jessica Rabbit. But when she turns around it is revealed that she is a hideous fraud. This original artwork is accomplished with gouache on artist’s board. **\$300 – \$500**

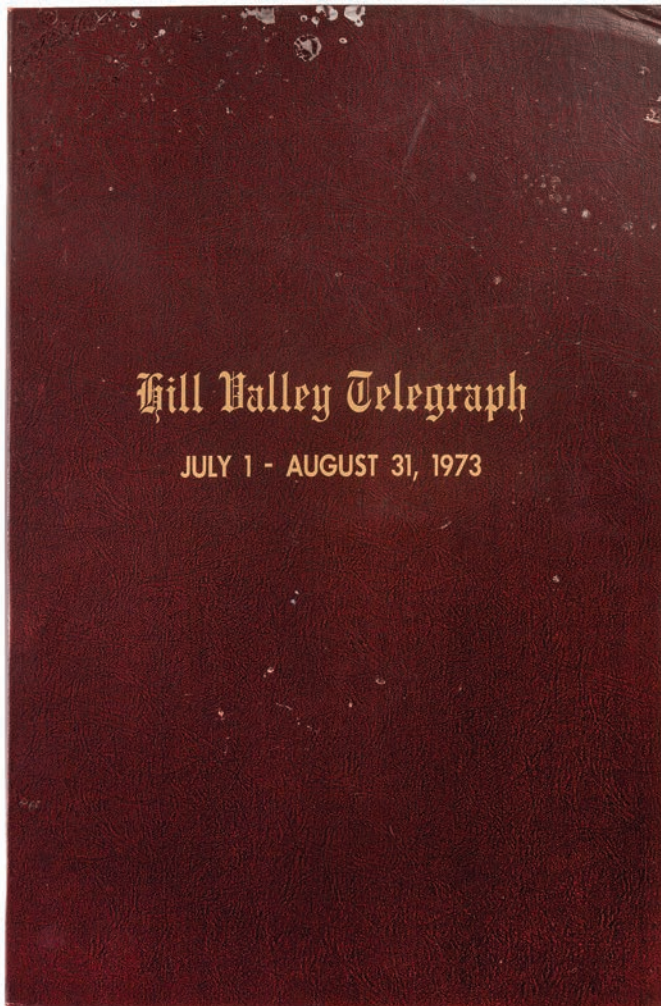


**781. *BACK TO THE FUTURE II* ALMANAC COVER.** (Universal, 1989) Custom printed paper dust jacket for “Grays Sports Almanac 1950-2000.” This dust jacket features prominently in the storyline and is seen while Marty McFly (Michael J. Fox) is in the antique store purchasing it and then wrapped around the “Ooh-la-la” nude magazine that Marty finally tracks down in Principal Strickland’s office. Exhibits only slight wear. Otherwise, in Very Good condition. **\$600 – \$800**



**782. “GRIFF” LEATHER JACKET FROM *BACK TO THE FUTURE II*.** (Universal, 1989) When “Griff” starts a fight with Marty McFly (Michael J. Fox) when now famous “hoverboard” chase ensues, Griff is wearing this futuristic jacket. This is a custom made, completely hand painted jacket. The collarless, black, suede and quilted fabric-lined garment features irregularly cut bottom and mismatched sleeves (left sleeve fashioned to be permanently rolled to up to elbow). The green, brown and black paint pattern is subsidized with rubber stripping. Interior Bill Hargate Costume label handwritten, “Griff-stunt”. Some of the rubber strips have come loose; otherwise, Very Good. **\$8,000 – \$10,000**





**783. BACK TO THE FUTURE II HILL VALLEY TELEGRAPH SCRAPBOOK.** (Universal, 1989) In *Back to the Future II* “Marty McFly” played by Michael J. Fox and “Doc” (Christopher Lloyd) rummaging through scrapbooks. This 14 ½ in. x 23 ½ in. maroon, textured board-covered scrapbook is gilt lettered with “Hill Valley Telegraph July 1st–August 32, 1973” and can be seen among other scrapbooks in the pivotal scene. The prop is filled with random newspapers. In Excellent condition. **\$1,000 – \$1,500**



**784. BACK TO THE FUTURE II “HILL VALLEY DEPT. OF PUBLIC WORKS” JUMPSUIT.** (Universal, 1989) This cotton jumpsuit is one of the generic citizen costumes that were visible in crowd scenes in the popular fantasy film. Jumpsuit with elastic waist and zippered opening in front and the back of the suit features the “Hill Valley Department of Public Works” logo. This type of costume is highly visible during the hoverboard chase between “Griff” (Thomas F. Wilson) and Marty McFly (Michael J. Fox). Shows some signs of production wear, overall Excellent condition. **\$2,000 – \$3,000**





**785. BACK TO THE FUTURE II FUTURISTIC POLICE HELMET.** (Universal, 1989) This blue helmet can be seen worn by futuristic Police officers when “Griff’s” (Thomas F Wilson) gang is arrested in *Back to the Future II*. This is a fiberglass shell in the style of a futuristic bike helmet with aerodynamic design. It is an open-faced helmet with custom made padding inside and a Velcro chinstrap. The helmet has been painted with automotive paints and has stencil lettering traveling from one side to the other around the back. In Very Good condition. \$2,000 – \$3,000



**786. CHRISTOPHER LLOYD “DOC BROWN” TRENCH COAT DUSTER FROM BACK TO THE FUTURE III.** (Universal, 1989) Lloyd wears this signature garment like a mad scientist’s uniform in many unforgettable scenes. This is a floor-length, olive, canvas coat with button front closure, hip pockets and a pen or vial breast pocket. The vented back of the coat is open, giving the impression of extra-long tuxedo tails. It takes one glance at this coat to conjure images of Lloyd, wild hair flying, on an adventure through time and space. Includes costumer’s tag reading, “Chris Lloyd change#8/8D”. Exhibits some studio distressing and production wear; otherwise, in Excellent condition. An iconic costume from a favorite character in this beloved fantasy film. \$8,000 – \$10,000







**787. GREMLIN PUPPET FROM GREMLINS 2.** (Warner Bros., 1990) Full-size 24 in. x 17 in. background Gremlin from *Gremlins 2*. This is a foam latex skin that is filled with poly-foam for display purposes. Studio-painted in remarkable detail, this static figure served as a background Gremlin in the second installment of Joe Dante's wildly popular horror comedy. The fantastic creatures in *Gremlins 2* are all a product of multiple Academy Award winner Rick Baker and his crew. **\$2,000 – \$3,000**



**788. "DAFFY MOGWAI" PUPPET FROM GREMLINS 2.** (Warner Bros., 1990) This lovable Mogwai character was a takeoff of the Looney Tunes character Daffy Duck, and was featured in several humorous scenes in the film. Created by Rick Baker and his team of visual effects artists, the puppet retains its intricate wiring cables, servomotors and power lines, which controls the head, ears, eyes, arms and legs. Constructed of metal under-skeleton, foam latex, realistic glass eyes with hand applied eyelashes, dental acrylic for the teeth, painted finger and toe nails, hand painted ears and more, he is covered in Mogwai fur which still retains its original color and nap as seen in the film. The detail and realism of this puppet represents the Academy Award-winning artistry of Rick Baker and his team. Measures approx. 28 in. x 22 in. x 12 in. and is in excellent condition due to Rick Baker lovingly storing him in his personal archive with his creations since the film wrapped. Accompanied by a letter of authenticity from Rick Baker as well as the original case used to store the puppet at Rick Baker's effects shop. **\$10,000 – \$12,000**



**789. EDWARD SCISSORHANDS MECHANICAL METAL HERO RIGHT SCISSOR HAND AND PARTIAL LEFT HAND GLOVE.** (TCF, 1990) A pair consisting of one full right hand, 43 in. from longest blade tip to end of metal rod handle, and one partial left hand hero, signature *Edward Scissorhands* scissor hand gloves. The pieces are composed of hard rubber gloves with some foam, metal and fabric components. The blades are actual metal scissors pieces not only integral to this screen-used glove, but also cast to make the rubber safety blades primarily used in filming. The right hand glove is rigged with a metal rod infrastructure used to mechanically articulate the heavy blades during the famous ice-carving scene at the end of the film. The key plot vehicle and iconic wardrobe items from this Tim Burton cult classic. A very rare metal, hero version of these iconic gloves. Special shipping arrangements will apply. **\$8,000 – \$12,000**



**790. T-800 SCREEN-USED ENDOSKELETON HAND FROM *TERMINATOR 2: JUDGMENT DAY* ON DISPLAY BASE.** (Carolco, 1991) During the Future War introduction of T2, a T-800 model Terminator is machine gunned down by rebel forces. This is the left hand of that featured T-800. This is a component of the practical FX, life-sized figure created by Stan Winston Studio. Made of resin and painted to look like chrome, the piece exhibits fine detailing and a residue of flesh colored silicone to represent traces of the android tissue that once covered the endoskeleton. The robot hand is 10 ½ in. tall mounted on an 8 in. round wooden display base with an engraved metal plaque which reads, "T-800 Endoskeleton Hand created at Stan Winston Studio". **\$1,000 – \$1,500**



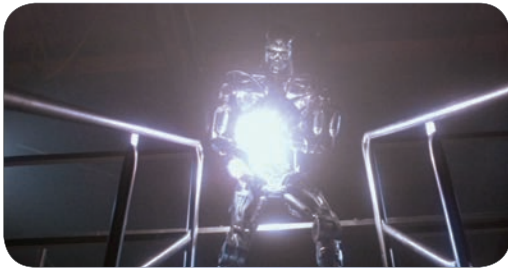


# T2



**791. SCREEN-USED HERO "CLOSE-UP" T-800 TERMINATOR ENDO EYES FROM *TERMINATOR 2: JUDGMENT DAY*.** (Carolco/TriStar, 1991) This piece was used for tight "mechanical eye" close-up shots for the T-800 for scenes, such as when the T-1000 impales Arnold on the metal grate in the steel mill. Constructed of chrome-plated fiberglass resin, plus aluminum components. Each eye features a glass lens over a servo-controlled eyeball, which is operated by wireless remote control, rolling them up, down, left and right. Illuminating Terminator-red lights are operational and mounted inside the eyes for dramatic effect. The partial skull exhibits fleshy remnants of outer skin made of silicone. Measures 17 in. wide x 13 in. tall. The entire prop has been expertly displayed in an open shadow box. A fantastic artifact from this groundbreaking film, which received the Academy Award for Best Visual Effects in 1992. Special shipping arrangements will apply. **\$20,000 - \$30,000**



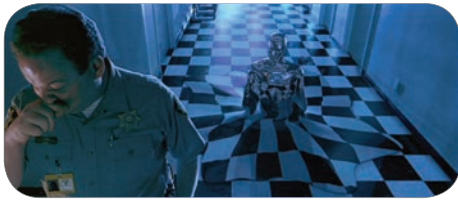


**792. "TERMINATOR" BREASTPLATE FROM EXPLODING ENDOSKELETON IN *THE TERMINATOR*.** (Orion, 1984) In the exciting climax of *The Terminator*, Sarah Connor is fleeing the relentless Cyborg, which is blown in half by Kyle Reese using a pipe bomb. This is the Stunt puppet's chest, one of the few pieces left intact after the pyro technicians blew it up! Comes with a letter of authenticity from the Stan Winston Studio technician that has held it in his collection since its original use. **\$2,000 – \$3,000**

**793. STAN WINSTON STUDIOS FULL SIZE ARNOLD SCHWARZENEGGER TERMINATOR FIGURE.** This Arnold Schwarzenegger Terminator figure stands a realistic 6 foot 4 inches tall. The full-sized figure is made of Silicone, metallized resin, rubber and actual metal components. The amazing likeness features individually punched hairs in scalp and prosthetic grade glass eye. Full biker leathers, boots, explosive round bandolier and a shotgun complete the dramatic figure. This is the T2 Terminator at the height of distress with torn clothing, shotgun bullet holes, shrapnel wounds and parts of his body and half his face torn away to reveal his underlying machinery. This incredible display figure is originally from the Carolco studios office in France. This hyper realistic figure is complete and ready for display. Special shipping arrangements will apply. **\$6,000 – \$8,000**







**796. TERMINATOR 2: JUDGMENT DAY "T-1000" METALIZED BULLET IMPACT HITS.** (Carolco, 1991) (4) T-1000 bullet impacts: (2) shotgun and (2) .45mm hits. These are metalized hard rubber bullet hits ranging from 2 in. to 6 in. irregular rounds. In the film, when the murderous T-1000 Terminator takes a bullet hit, these metallic splashes blossom from its body before settling back into shape. These bullet hits were created by Stan Winston Studios. Not screen-used. **\$300 – \$500**

**794. TERMINATOR 2: JUDGMENT DAY "T-1000" MAQUETTE CREATED BY INDUSTRIAL LIGHT AND MAGIC.** (Carolco, 1991) This is one of only 4 prototype maquettes made by ILM for preproduction for *Terminator 2*. Almost as much an abstract art piece as a movie model, this figure stands 13 in. tall by 11 ½ in. wide and represents the malleable indestructible nature of the T-1000 model Terminator introduced in this sequel to the original *Terminator*. Made of cast resin with a metalized chrome finish, this figure is affixed to a checkerboard base that measures 12 in. x 10 in. 1 in. A rare and fascinating piece of Terminator art and development. Shows some signs of handling, otherwise, in Excellent condition. **\$2,000 – \$3,000**



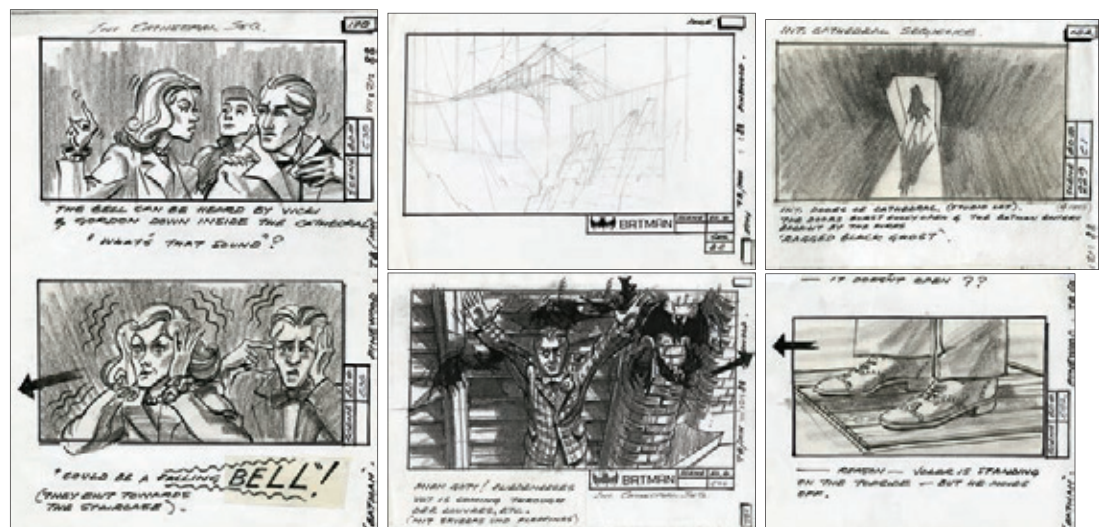
**795. TERMINATOR SALVATION CHRISTIAN BALE STUNT RIFLE.** (Warner Bros., 2009) As "John Connor", Christian Bale uses this Heckler & Koch HK416 for a majority of *Terminator Salvation*. The HK416 is fitted with a C-More red dot sight, flip-up iron sights, and a Surefire Millennium Universal weapon-light on the right rail that is fastened to the barrel with zip ties. This is an incredibly realistic rubber stunt weapon with a metal armature to hold its shape. The detail is phenomenal. Connor uses this type of gun to shoot a T-600 in the head and to fire at Hydrobot when his chopper crashes in the river. This style of gun is also visible in much advertising material. In Excellent condition. **\$3,000 – \$5,000**



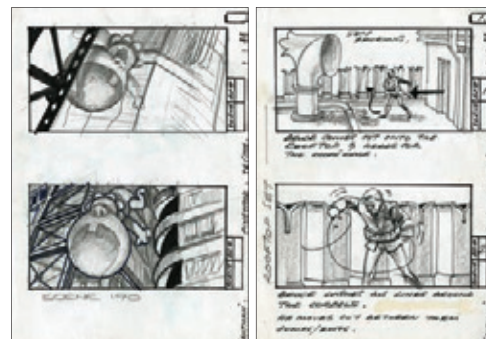
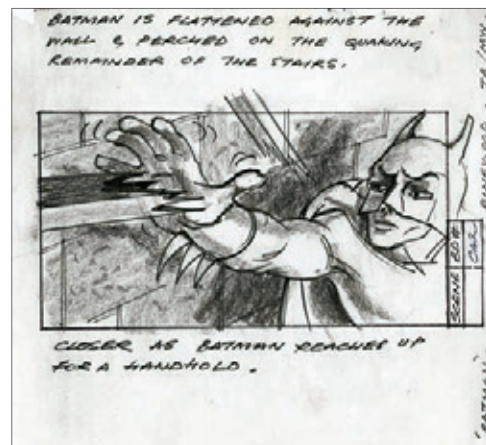
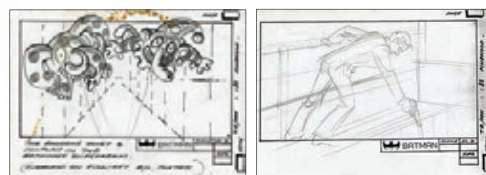
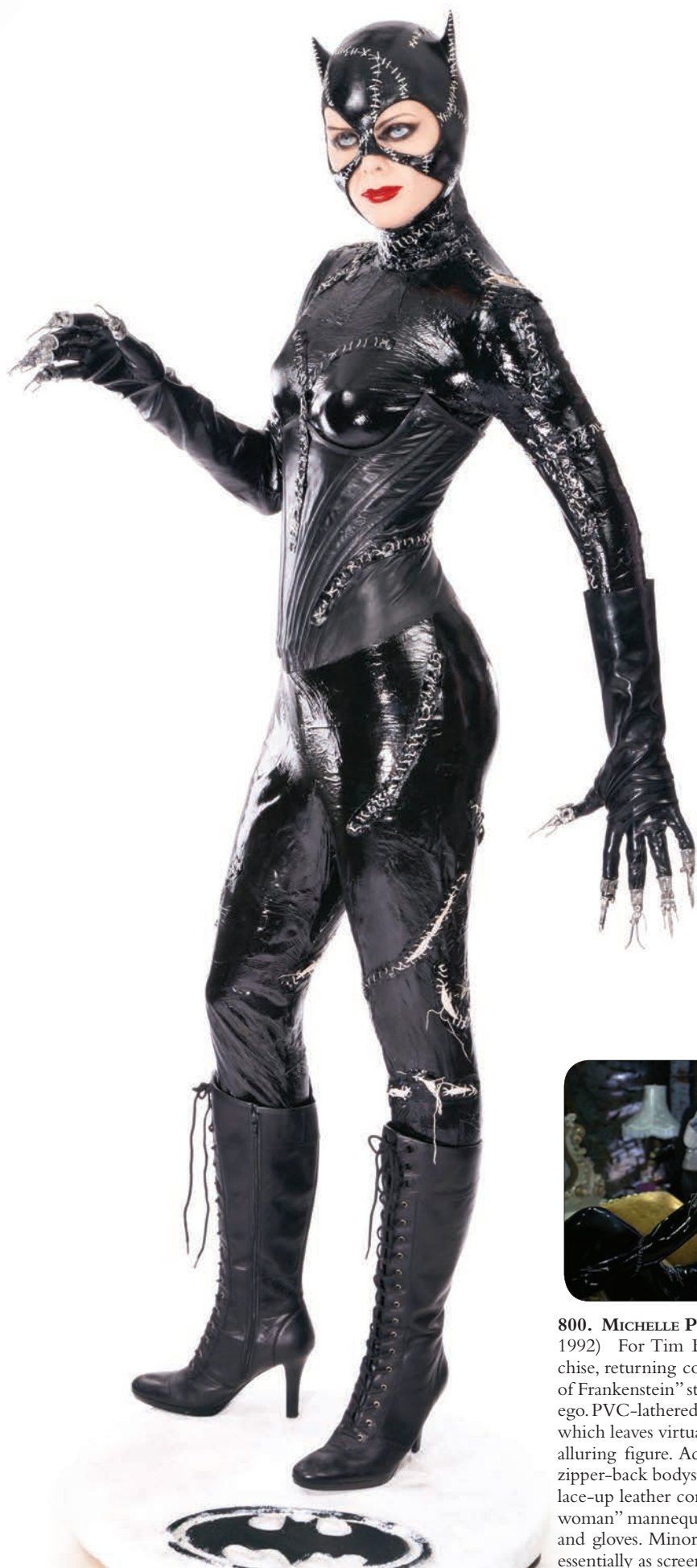
**797. MICHAEL KEATON "BATMAN" COWL FROM *BATMAN*.** (Warner Bros., 1989) Original Batman cowl worn by Michael Keaton in Tim Burton's *Batman*. This an extremely rare 22 in. x 23 in. display featuring a screen-worn cowl made of foam latex rubber mounted on a fiberglass bust of Keaton in costume, as it was donated to a charity by a production executive, in the early 90s. Bat insignia that fastens to the cowl with Velcro is replica. The piece has been meticulously restored and professionally preserved. The impressive figure also comes with an acrylic display case. A historical relic from the beginnings of the modern superhero renaissance. **\$8,000 – \$12,000**



**798. (5) ORIGINAL *BATMAN* STORYBOARDS.** (Warner Bros., 1989) (5) storyboards ranging from 8 ½ in. x 11 ½ in. to 8 ¼ in. x 7 ½ in. accomplished on Xeroxed paper frames hand drawn in pencil and ink, these storyboards depict a variety of scenic frames of Batman, The Joker, Vicki Vale and Commissioner Gordon. There are also camera and scene directions in the margins. The boards exhibit some signs of age and handling wear from production use, but are graphic and boldly legible. **\$400 – \$600**







**799. FIVE (5) ORIGINAL BATMAN STORYBOARDS.** (Warner Bros., 1989) 5 storyboards ranging from 8 ½ in. x 11 ½ in. to 8 ¼ in. x 7 ½ in. accomplished on Xeroxed paper frames hand drawn in pencil and ink, these storyboards depict a variety of scenic frames featuring Batman, Bruce Wayne and the Macy's style balloons featured in the Tim Burton film. There are also camera and scene directions in the margins. The boards exhibit some handling wear, age and soiling from production use but are graphic and boldly legible. **\$400 – \$600**



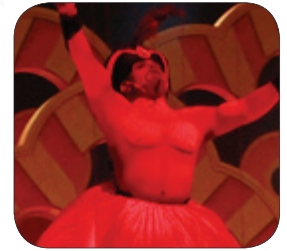
**800. MICHELLE PFEIFFER "CATWOMAN" SCREEN-USED CAT-SUIT.** (Warner Bros., 1992) For Tim Burton's continuing fantasy-driven take on the Batman franchise, returning costume designer Bob Ringwood created this ultra-sexy "Bride of Frankenstein" style cat-suit for Michelle Pfeiffer in her "Catwoman" dark alter-ego. PVC-lathered fabric sewn and formed into a perfect curve-hugging envelope, which leaves virtually nothing to the imagination when it comes to Pfeiffer's lithe alluring figure. Accented with exaggerated stitching overlays, this screen-worn zipper-back bodysuit includes a production-made cowl and prototype production lace-up leather corset, and is mounted onto a custom-made highly realistic "Catwoman" mannequin, with the display completed by the addition of replica boots and gloves. Minor separation and losses at intentionally distressed seams, overall essentially as screen-worn. **\$12,000 – \$15,000**





**801. BATMAN & ROBIN GEORGE CLOONEY SCREEN-WORN BATMAN COSTUME DISPLAY.** (Warner Bros., 1997) Following Tim Burton's 1989 *Batman* and its blockbuster sequel, *Batman Returns*, director Joel Schumacher was entrusted with the Dark Knight, and created two highly successful franchise entries. *Batman and Robin*, the fourth film in the series, stars a bona fide movie icon, George Clooney, as the "Dark Knight". This screen-used costume includes the original latex scalloped cape that made the bat-like silhouette as the Dark Knight crashed through skylights. The foam latex cowl is mounted on a stunning silicon head of George Clooney, made using his actual lifecast taken for the production, and fitted with prosthetics grade glass eyes. The boots and gloves (replete with urethane fins) are recreated from patterns obtained from the film's original cobblers. The entire ensemble is mounted on a custom-built 76 in. tall x 38 in. wide flexible mannequin, incorporating Clooney's body cast standing on a 25 in. x 24 in. x 7 in. wooden base, that expertly displays this rare, historic costume to its most dramatic effect. Special handling arrangements will apply. **\$30,000 – \$50,000**





**802. BATMAN FOREVER "BRUCE WAYNE" LICENSE PLATE.** Personalized "Bruce Wayne" license plate from *Batman Forever*. A 12 in. x 6 in. vacuum-formed plastic license plate embossed with "BW" and "Gotham". The plate is painted black with the raised lettering in blue. The plate comes in a custom made beautiful 18 in. x 22 in. display with green and silver title mat that includes two 6 ½ in. x 4 in. color stills of scenes from *Batman Forever* that feature the license plate. **\$1,200 – \$1,500**

**804. DISNEYLAND ALADDIN STAGE SHOW "DEVIL JAFAR" MASK.** Performed in the Hyperion Theater at Hollywood Land in the Disneyland California adventure Park, this 40-minute musical recreates many of the most famous scenes and songs of the film. Full-head foam latex mask painted red for "Jafar" during his devilish incarnation, with goatee and eyebrow detail; ephemeral props and costume elements like this one must be routinely changed out and replaced from continual stage use, before they start showing wear and tear. Fine condition as stage-worn. **\$400 – \$600**



**803. UNIVERSAL STUDIOS THEME PARK MUMMY MASK AND HANDS FROM STEVEN SOMMERS STAGE SHOW.** Full, over-the-head professional Mummy mask used in the Universal Studios Tour *Mummy* Show based on the Stephen Sommers film and used in a live stage show. This is a heavy latex rubber mask with professional paint detailing and added gauze bandage. The mask is slit up the back for easy fitting and there are metal snaps around the perimeter of the neck that would have fastened to the mummy costume. Comes with a pair of glove-style mummy hands. In Excellent condition. **\$600 – \$800**

**805. "GREEN GOBLIN" WALK-AROUND CHARACTER MASK FROM UNIVERSAL STUDIOS THEME PARK IN HOLLYWOOD.** Green Goblin mask for a walk-around character at Universal Studios Tour. An actor wearing this mask would interact with an actor playing *Spiderman* as they entertained guests at the Universal Studios Theme Park. This 12 in. x 7 in. heavy, latex rubber mask features a striking sculpt and vibrant green studio paint. Finely detailed airbrushed shadows and highlights. The character is completed with a bright purple long cap. Eye openings and other contact points have been professionally padded internally and the mouth has been screened with mesh to obscure the actor's own mouth behind it. In Very Fine condition. **\$600 – \$800**

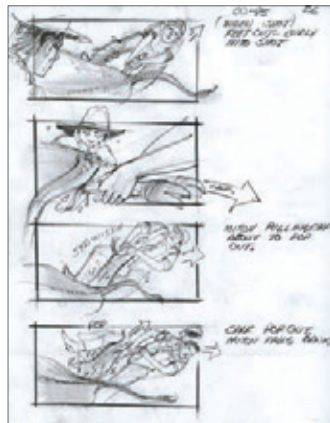
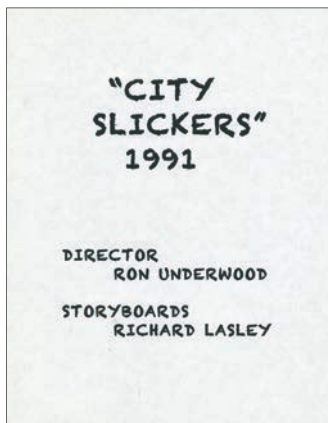




**806. FRANKENSTEIN UNIVERSAL THEME PARK WALK-AROUND HEAD WITH HANDS.** Studio-made Frankenstein's Monster mask for a walk-around character at Universal Studios Theme park. A costumed actor wearing this mask would interact with guests at the Universal Studios Theme Park. This 13 in. x 9 in. heavy, latex rubber mask with a flashing plate for tucking into costume collar of 11 in. in diameter. The mask features a striking Karloff-likeness sculpt (after the Don Post mask). Finely airbrushed shadows and highlights with hand painted silver components and red scars to enhance the look. The mask has a zippered slit up the back for easy wearing. Hair has been carefully applied and styled. The mask comes with an unpainted pair of matching 17 in. long rubber, glove-style Monster hands. Very Fine condition. **\$800 – \$1,200**



**807. UNIVERSAL STUDIOS FRANKENSTEIN MONSTER BOOTS WITH BRACES.** Among the chief attractions of the 1970s era Universal Studios Tour was the opportunity to have your photo taken with Frankenstein's Monster and other famed Universal Studios classic monsters of the 1930s. These are costume character boots, which were worn by an actor portraying the monster for visiting tourists. The shoe itself is 14 in. long with a full 6 in. tall sole. There are 17 in. hinged metal braces that extend from the brown leather boot base and project 29 in. tall. The braces feature soft lined cuffs that attach under trousers to secure the boots to the upper leg just under the knee. There are flat metal plates attached that protrude 1 or 2 in. from the bottom of the shoe to aid in balancing on the high boots. Maker's label sewn into boot, "Custom made by Willies of Hollywood". A fantastic piece of vintage Universal Studios monster history. **\$800 – \$1,200**



**808. PORTFOLIO OF ORIGINAL RICHARD LASLEY STORYBOARD ART FOR CITY SLICKERS.** (Columbia, 1991) This *City Slickers* 8 ½ in. x 11 in. portfolio contains 114 pages (most with four frames per page) totaling (400+) frames of storyboard art executed in graphite by artist Richard Lasley. Practically the entire film is storyboarded, including the memorable scene when Curly (Jack Palance) holds up one finger revealing his "one thing" secret of life, as well as the scene when Mitch (Billy Crystal) helps in the birth of the little calf, Norman. In addition, the portfolio includes (11) pages featuring (41) frames of director Ron Underwood's personal thumbnail sketches to assist Lasley in presenting the first visuals of the film. Accompanied with a handwritten letter from Lasley stating that he was already storyboarding *City Slickers* when Billy Crystal approached Jack Palance to play the part of Curly. At first, Palance did not want the part, but armed with the script and these storyboards Crystal was able to persuade him to come on board. Excellent condition. **\$300 – \$500**





**809. THE ROCKETEER STOP-MOTION HELMET.** 2 in. x 2 ½ in. miniature, stop-motion animation *Rocketeer* helmet. This helmet was used in the animation process of production of the action film. It is a cast-resin shell painted with great detail. There is a tooled-aluminum mounting block affixed within the helmet that would have attached it to a flying Rocketeer miniature and would have been able to pivot and turn. A beautifully made miniature. In Excellent condition. **\$1,500 – \$2,000**



**810. THE ROCKETEER MAQUETTE.** (Disney, 1991) Dave Stevens' retro superhero comes to life in this 8 ½ in. x 11 in. preproduction maquette of the classic *Rocketeer* from the movie of the same name. The solid, cast resin, realistically painted figure comes in three pieces; body, jetpack and famous gold helmet. The pieces assemble to stand, perfectly balanced, on a 7 in. x 4 in. wooden base. The silver jetpack is a hollow casting of incredible detail. It attaches to the primary figure's back on a threaded post. Ready for display. In Excellent condition. **\$4,000 – \$6,000**



**811. CLOWN PUPPET MADE BY ILM FROM THE ROCKETEER.** This miniature clown figure is featured in the scene of *The Rocketeer* rescuing "Malcolm" (in clown makeup) from the cockpit of his airplane and dropping him safely on a hot air balloon on the ground. This 14 ½ in. very realistic figure consists of foam latex-on-armature body with resin head, arms and hands. The figure is finished with fabric costume, red hair and meticulous studio paint. The figure sits on a miniature wicker seat with a steel hitching knob, protruding from the back for attachment to animation table or props. An impressive display piece. Interior foam and feet have deteriorated, all else in Excellent condition. **\$1,200 – \$1,500**





**812. *DOC HOLLYWOOD* 1956 PORSCHE HUBCAP.** (Warner Bros., 1991) A 10 ½ in. round, silver hubcap from the famous red Porsche central to the story of the Michael J. Fox movie *Doc Hollywood*. The hubcap is embossed, chromed metal with attached Porsche insignia consisting of a shield-shaped crest with stylized antlers in a coat of arms featuring the black Stuttgart stallion. **\$300 – \$500**



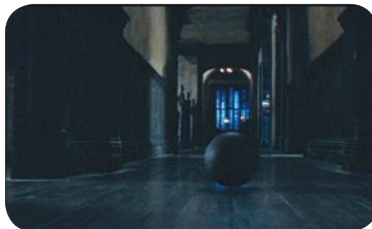
**813. *WAYNE'S WORLD* ORIGINAL SCREEN-USED "NOAH'S ARCADE" NEON SIGN.** (Paramount, 1992) Large-scale neon sign prop from the set (within the film) of the revamped sellout commercial version of Wayne and Garth's popular little cable-access show. Once-functioning (easily restored) hand-crafted 64 in. x 41 in. neon which proclaims "NOAH'S ARCADE Presents WAYNE'S WORLD" (the neon for "Presents" is broken, but is the smallest of all the script, and easiest to re-create). An indelible icon from one of the truly great teen films of the last 30 years. Special shipping arrangements will apply. **\$8,000 – \$10,000**





**814. BRAM STOKER'S DRACULA SCREEN-USED VAMPIRE BAT FEET.** (Columbia, 1992) A pair of Vampire bat feet from Bram Stoker's Dracula. These 10 in. x 14 in. heavy slip-latex rubber, foam-filled bat feet were used for close up shots when "Dracula" (Gary Oldman) transformed into a bat-like creature and hung, suspended from the ceiling. The gruesomely taloned feet are studio-painted to makeup Academy Award winner, Greg Cannom's highest standards. Both feet show signs of production wear. The talon on the back of the left foot is broken but attached and present for easy repair. Paint has peeled in patches around the ankles. **\$600 – \$800**

**815. BRAM STOKER'S DRACULA SCREEN-USED COMMUNION WAFER.** (Columbia, 1992). A 1 ½ in. diameter shell imprinted with a Holy cross, filled with foam latex rubber and painted realistically to look like an actual communion wafer. In the gothic horror classic, *Dracula*, "Van Helsing" (Anthony Hopkins) presses this wafer against "Mina's" (Winona Ryder) forehead while she's swooning under the spell of the legendary Vampire. The wafer appears to singe flesh; this effect was accomplished by filling the foam latex core of the wafer with smoke that would then be dispersed when the wafer was depressed against the actor's skin. **\$600 – \$800**



**816. ADDAMS FAMILY VALUES DINNER SETTINGS AND CANNONBALL.** Collection of (9) three-piece place settings (knife, fork, spoon), coarsely hewn napkins, as well as a serving fork and spoon. Also included is a prop (wooden) cannonball, which is used in an ongoing gag throughout the film. All items are studio distressed. In Excellent condition. **\$300 – \$500**





**817. T-REX TOOTH FROM *JURASSIC PARK*.** (Universal, 1993) Solid resin incredibly detailed Tyrannosaurus Rex tooth from *Jurassic Park*. The tooth itself is 7 ¾ in. long with a 2 ¾ in. threaded metal post protruding from the root. This post anchored the tooth to the mechanical armature of the life-sized iconic T-Rex featured in the Steven Spielberg film. A spectacular example of special effects sculpture and painting from Stan Winston Studio and a rare piece of one of the most famous dinosaurs in movie history. **\$1,000 – \$1,500**



**819. VELOCIRAPTOR PAINT-MASTER MAQUETTE FROM *JURASSIC PARK*.** (Universal, 1993) Solid resin 13 ½ in. x 7 ½ in. painting reference model of a newly hatched baby Velociraptor. This highly detailed and painted figure served as the paint prototype or color template for screen-used creatures of this species in the movie. The figure is missing an entire right arm and right foot below the ankle. The piece is hand painted, airbrushed and clear coated for reptilian sheen. There is wear and some paint on the right side surface and right eye has been rubbed off. The left side exhibits wear but is still a dramatic example of the Stan Winston Studio excellence abundant in *Jurassic Park*. **\$600 – \$800**

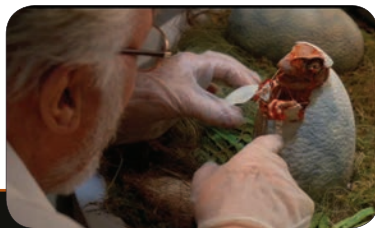


**818. FOUR (4) HERO TOENAIL CLAWS FROM THE T-REX MUD-STOMPING FOOT IN *JURASSIC PARK*.** (Universal, 1993) The first glimpse we ever witnessed of the unforgettable Tyrannosaurus in *Jurassic Park* is in the movie's trailer when a gigantic earth-shaking T-Rex foot stomps in wet mud. This is a Lot of all four toenails, or claws from that iconic dinosaur foot. The claws are made of dense black foam rubber painted and distressed with great detail. The claws range from (1) 7 in. long dewclaw-like fourth digit to (3) 13 in. long primary claws. All but one of the claws feature metal posts protruding from the back to mount them to the understructure of the mechanical dinosaur. All claws are marked with designated position on the foot like, "R1-L1", etc. Two of the claws are duplicates carefully painted to appear unique. The claws are in Very fine condition with little wear. These represent a rare few existing T-Rex components left from the meticulously researched and beautifully crafted Stan Winston Studio masterpiece from the Steven Spielberg classic film. Comes with a letter of authenticity from the SWS technician that has held them in his collection since their original use. **\$4,000 – \$6,000**





**820. TWO (2) HERO T-REX FINGERNAIL CLAWS FROM *JURASSIC PARK*.** (Universal, 1993) 5 in. long resin claws from one of the Tyrannosaurus Rex hands from the movie Jurassic Park. The claws are layered resins. The surface layer is transparent to allow for under-painting, giving great depth to the paint detail. The shells are filled with resin and protruding aluminum posts are embedded for mounting to the T-Rex mechanical arm. Both claws are cast from the same mold but carefully painted and detailed to appear unique. Created by the amazing artists at Stan Winston Studio. Comes with a letter of authenticity from the SWS technician that has held them in his collection since their original use. **\$1,500 – \$2,500**



**821. *JURASSIC PARK* “HATCHLING VELOCIRAPTOR” ON DISPLAY BASE .** (Universal, 1993) Resin hatchling Velociraptor that emerges from an egg in the incubator in *Jurassic Park*. This is a cast resin, static FX figure, 6 ¾ in. tall attached to a 5 in. round wooden display base. The realistically painted figure was made as an “insurance-puppet”, to be manipulated by a rod below and made of resin so that it could break through the shell of its egg during the dramatic hatching scene in the film. It was ultimately not needed as the hero puppet was able to perform the breakthrough. An engraved metal plaque on the display base reads, “Hatchling Velociraptor created at Stan Winston Studio”. Comes with a Letter of Authenticity from the SWS technician that has held it in his collection since its original use. **\$1,000 – \$1,500**



**822. (3) SCREEN USED VELOCIRAPTOR EGGS FROM *JURASSIC PARK*.** (Universal, 1993) Three hollow 8 in. tall x 14 in. round, resin screen used Velociraptor eggs: two intact, one hatched. These are hollow-cast resin shells airbrushed and hand painted in mottled earth tones. The two intact eggs have nickel-sized flat areas on one end where the resin pour-spout has been sanded down. The hatched egg has an approx. 3 ½ in. hatchling hole in the surface and the interior is dressed with shell fragments, cellophane and silicone to represent afterbirth remnants. The eggs are in excellent condition. Comes with a letter of authenticity from a Stan Winston Studio technician. **\$1,500 – \$2,500**





**823. JURASSIC PARK III MALE VELOCIRAPTOR MAQUETTE.** (Universal, 2001) This is the sole male velociraptor maquette created for reference in the entire *Jurassic Park* trilogy. In the first two *Jurassic Park* films, the dinosaurs were all female. It wasn't until *Jurassic Park III* that the dinosaurs had sufficiently evolved to include males. This maquette is a unique, highly detailed sculpture standing 29 in. long from nose to tail and a full 20 ½ in. tall. This resin on metal armature figure features an intensely detailed paint scheme and may have served as a paint master for production. Complete with multi-colored scales, reptilian finish and beady red eyes. The creature is attached to an 18 in. x 12 in. x 1 in. wooden base. **\$4,000 – \$6,000**

**824. COMPSOGNATHUS “COMPY” HERO ANI-MATRONIC, SCREEN-USED FIGURE FROM JURASSIC PARK 2.** (Universal, 1997) Ultra-realistic, animatronic 31 in. long Compsognathus, life-sized dinosaur. Foam rubber on wire and metal armature with electrical wiring in place to operate articulated jaw. This figure is equipped with custom made resin eyes and individually embedded pin-like rubber teeth. This figure was featured in the memorable scene where the cruel Stark sadistically shocks one of these dinosaurs only to be descended upon and ultimately devoured by a pack of the small but deadly creatures. The figure is equipped with hooks on its claws and feet for attaching to clothing for the swarming scene. There is some production wear evident but the rubber remains supple and paint is fresh. Comes with a letter of authenticity from the SWS technician. **\$2,000 – \$3,000**







**825. PRESIDENTIAL PODIUM FROM *CLEAR AND PRESENT DANGER*.** (Paramount, 1994) Wooden Whitehouse speaker's podium from *Clear and Present Danger*. The 2-piece podium stands 48 in. tall x 26 in. wide and 19 in. deep. The two pieces consist of a wooden pedestal base crowned by a wedged wooden top. The Whitehouse logo in front of the top portion of the podium is a photostat on foam core giving the logo dimension. The podium appears at a Whitehouse press conference and is used by the President (Donald Moffat) and his staff. The podium is in Very Good condition. Special shipping arrangements will apply. **\$800 – \$1,200**



**826. *BEVERLY HILLS COP 3* (23) ORIGINAL STORYBOARDS.** (Paramount, 1994) In *Beverly Hills Cop 3*, Eddie Murphy as "Detective Axel Foley" confronts the bad guys in a Hollywood theme park. The exciting conclusion of the movie takes place in a prehistoric boat ride (the actual *Jurassic Park* ride at Universal Studios Tours). Here are (23) skillfully hand drawn storyboards accomplished with pencil, pen, charcoal and oil pastels on 12 in. x 8 in. artist boards. The panels deal primarily with the action in the dark ride with many images of gunplay and dinosaurs. Preproduction storyboards don't often feature this degree of color work. Beautiful for display. In Excellent condition. **\$800 – \$1,200**



**827. *BEVERLY HILLS COP 3* ROBOT GUN.** In *Beverly Hills Cop 3*, Eddie Murphy ends up in an "Alien Attack" theme park ride that features Alien Robots. This is a 30 in. x 10 in. futuristic rifle used by one of those robots. The Sci-Fi weapon is constructed of vacuum-formed plastic body over 2 conjoined plastic handguns. Silver tape and resin cogs ornament the black body of the weapon. The barrel of the gun is a clear acrylic cylinder that contains (5) 11 in. neon rods intended to light up red. The conical end of the barrel culminates in a ruby-red, resin tip. Wires labeled "Gun light switch" extend from the back of the gun. The gun is in Excellent condition. Electronics untested. **\$300 – \$500**





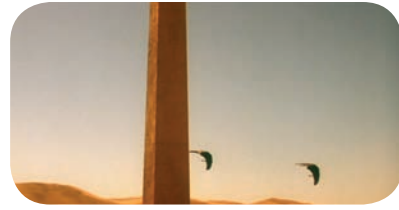
**828. KANE HODDER "JASON" MASK FROM *JASON TAKES MANHATTAN*.** In *Friday the 13th Part VIII: Jason Takes Manhattan*, the popular masked mutant-psychopath hitches a ride from a passing ship, all the way to the "Big Apple". This is a 10 in. x 8 ¼ in theatrical Hockey Mask, the signature costume accessory of "Jason". Vacuum formed with drilled vents and machete scars, this mask has been studio distressed. Three leather straps for attachment to makeup. The eye openings are black nylon-screened to obscure the actor's eyes. The mask is signed on the verso, "Kane Hodder Jason". In Excellent condition. Comes with a LOA from Kane Hodder. **\$6,000 – \$8,000**



**829. *JASON GOES TO HELL* MINATURE ANIMATRONIC JASON AND TREE DEMONS.** In the movie *Jason Goes to Hell*, Jason is dragged to hell by tree demons. This is a cable-actuated, animatronic miniature used to create that effect. The set-piece is approx. 20 in. in diameter and made of foamed latex over armature. The Jason figure is dressed in fabric costume and signature hockey mask. The entire vignette is operated by cables beneath the piece, which rises to about 14 in. tall. This incredibly detailed model is displayed, inset on a black Plexiglas base 24 in. x 24 in. wide that comes with a wedge-shaped acrylic cover (has a crack running the length of the right side). The display includes a title plaque and poster art as well as (2) 4 in. x 5 in. photos of the scene from the film. In Very Good condition. Special shipping arrangements will apply. **\$4,000 – \$6,000**







**831. STARGATE FORCED-PERSPECTIVE MINIATURE DEATH GLIDER.** (MGM, 1994) 4 in. x 2 in. miniature of a "Death Glider" from *Stargate*. Miniature resin model with cast parts and some hand etching. Painted in luminescent blues and purples with hand painted gold details. Used as an FX model in the making of the Sci-Fi film as a forced perspective model. In Excellent condition. **\$600 – \$800**



**830. STARGATE STYLIZED TORCH PILLAR AND TOMAHAWK.** (MGM, 1994) 24 in. x 8 ½ in. x 8 ½ in. pillar set piece made of wood panels and ornamental decoration in the futuristic organic style of the movie. Also included is a 24 in. tomahawk made of cast resin handle sculpted as wood and resin axe head sculpted as chipped stone. Both components are roughly hewn together with cord to look like futuristic/primitive weaponry. All studio-distressed. In Excellent condition. **\$400 – \$600**



**832. JIM CARREY HERO "LOKI" MASK FROM *THE MASK*.** (New Line, 1994) The Key prop and plot device from the film *The Mask*, this green-painted cast resin "Loki, the Norse night God of mischief" mask was painstakingly constructed to resemble aged wood and verdigris copper. Designed to be worn (and/ or hidden!) by Jim Carrey playing timid bank clerk "Stanley Ip-kiss", for whom this mask opens an entire new world of possibilities, including impressing his dream girl Cameron Diaz. Mask remains in Fine condition essentially as screen-used (designer states this example was employed for the early days of shooting), and comes with both a custom display-stand and a LOA from Global Effects Inc. **\$4,000 – \$6,000**





**833. ROBIN WRIGHT PENN “JENNY” HIPPIE ROBE FROM *FORREST GUMP*.** (Paramount, 1994) Persian-rug patterned woven wrap-dress and parchment silk shirt designed by Joanna Johnston for Robin Wright Penn as “Jenny” in *Forrest Gump*. Worn during her hippie days living on a commune, and hitch-hiking in the rain. Very Fine condition, essentially as screen-worn. **\$1,000 – \$1,500**

**834. TOM HANKS “FORREST” STRIPED SHORT-SLEEVE SHIRT FROM *FORREST GUMP*.** (Paramount, 1994) Costume designer Joanna Johnston sourced this “Claiborne” size L blue-green plaid short-sleeve shirt for Tom Hanks as “Forrest” in *Forrest Gump*. Worn when he learns of his mother’s illness, and he jumps into the water to swim to her bedside. **\$800 – \$1,200**





**835. MICHAEL CONNOR HUMPHRIES “YOUNG FORREST” DIAMOND-CHECKED SHIRT FROM *FORREST GUMP*.** (Paramount, 1994) Costume designer Joanna Johnston custom tailored this light blue and white diamond-checked short-sleeve shirt for “Young Forrest” in *Forrest Gump*. Worn when he boards the school bus for the first time and meets young Jenny, and when he throws off his leg braces learning to run. **\$600 – \$800**



**837. HALEY JOEL OSMENT “LITTLE FORREST” CHECKER-PATTERN LONG-SLEEVE SHIRT AND RED BASEBALL CAP FROM *FORREST GUMP*.** (Paramount, 1994) Costume designer Joanna Johnston custom tailored this light blue and white checker-pattern short-sleeve shirt, and sourced the boys “Gap” size XS red baseball cap for “Little Forrest” in *Forrest Gump*. Worn together for the scene at the end when father Forrest reads “Curious George” to Little Forrest as he sends him off to school. **\$400 – \$600**



**836. MICHAEL CONNOR HUMPHRIES “YOUNG FORREST” VINTAGE POLO SHIRT FROM *FORREST GUMP*.** (Paramount, 1994) Costume designer Joanna Johnston sourced this vintage boys “Carnegie” (Little or no Iron) navy blue with white trim short-sleeve shirt for “Young Forrest” in *Forrest Gump*. Worn for the scene at the school office where his low intellect is explained to his mother, as well as other scenes. **\$600 – \$800**



**838. HALEY JOEL OSMENT “LITTLE FORREST” STRIPED T-SHIRT FROM *FORREST GUMP*.** (Paramount, 1994) Costume designer Joanna Johnston sourced this boys “Gap” size XS red, yellow, blue, orange, and white striped T-shirt for “Little Forrest” in *Forrest Gump*. Worn for the scene near the end with father and son Forrests fishing together. **\$400 – \$600**





**839. (4) MADONNA AS "EVITA" MICHAEL HOBSON CONCEPT POSTER ARTWORKS.** (Hollywood Pictures, 1996) (4) pencil on vellum renderings of Madonna as "Evita Peron", as depicted by artist Michael Hobson for the cinematic adaptation of the Andrew Lloyd Weber musical phenomenon. (3) of the dramatic sketches feature Madonna as *Evita* and are accomplished with graphite pencil on 8 ½ in. x 11 ½ in. vellum artist paper leaves tipped to 17 in. x 11 in. white paper sheets. (1) sketch is an abstract colored pencil sketch on 12 ½ in. x 8 ½ in. vellum, tipped to 17 ½ in. x 11 in. paper. **\$300 – \$500**



**840. BRAD PITT "DAVID MILLS" SCREEN-WORN SUIT FROM *SEVEN*.** In the movie *Seven*, Brad Pitt plays "David Mills", a young detective on the trail of an evil genius serial killer. This is a signature suit worn by Pitt in the movie. The suit consists of gray woven wool jacket and pants, cream-colored shirt and blue and orange silk tie with basketball motif. Pitt is notably wearing this suit in his first physical confrontation with "John Doe" (Kevin Spacey) the killer. Pitt is mauled and ends up bloodied. This suit is studio distressed. The shirt shows signs of theatrical blood stains. The pants are quite distressed with oil, blood and scuffs. Costumer's tag reads, "'Mills' (Brad Pitt)". **\$5,000 – \$7,000**





**841. MARS ATTACKS STOP MOTION PUPPET.** (Warner Bros., 1996) This is a beautifully detailed Martian stop-motion animation puppet from this classic Tim Burton film. The producers had originally planned to use stop-motion animation for all the Martian scenes; however, they ultimately decided upon computer-generated animation and based their animation upon these stop-motion puppets. The puppet stands approx. 14 ¾ in. tall and is built on a wire armature, covered in foam latex, which has been painstakingly airbrushed to the highest detail. This is a fantastic artifact from *Mars Attacks!*, which has garnered a large cult following since its release. **\$6,000 – \$8,000**

**842. KEVIN SPACEY “JACK VINCENNES” SUIT FROM *L.A. CONFIDENTIAL*.** (Warner Bros., 1997) An Aubergine 2-piece suit worn by Kevin Spacey in his role as TV star and detective “Jack Vincennes” in *L.A. Confidential*. This 50s period knit suit features a wide lapel, one breast pocket and two hip pockets. The pants are cuffed at the bottom. Western Costume tags for the production are sewn into the jacket pocket and pants waist. **\$600 – \$800**





**843. FULL-SCALE HERO SCREEN-USED WARRIOR BUG, FROM *STARSHIP TROOPERS*** This is the spectacular full-scale creature created by ADI, which earned them an Academy Award nomination. It was the Hero Warrior Bug used in Paul Verhoeven's classic sci-fi film. As positioned, it stands approx. 72 in. in height and 120 in. diameter of leg-spread. Crafted of fiberglass, hand-painted and detailed over a welded steel armature. All appendages are detachable from metal sockets in the body. The heavy animatronic mechanisms have been removed, and the hero fiberglass shells posed dynamically. This is a one-of-a-kind display piece created by the best craftspeople Hollywood has to offer. Special shipping arrangements will apply. **\$30,000 – \$50,000**





**844. BRUCE WILLIS "HARRY STAMPER" ASTEROID SPACE SUIT FROM *ARMAGEDDON*.** (Touchstone, 1998) Complete hero asteroid suit worn by Bruce Willis as "Harry Stamper" in *Armageddon*. The elaborate suit is made with quilted tan canvas and comprised of pants, component vest, under tunic, boots, belt with cells, gloves, neck ring for helmet attachment and helmet. The metal, resin and rubber detail components are incredible. Pieces are labeled "Bruce Willis" internally. The chest pack, backpack and helmet are wired for illumination. The backpack contains internal fans to provide ventilation for the helmet. The suit is extremely heavy. Complete space suits from *Armageddon* are almost impossible to find, and a "functional" matched hero suit (all components from the same character/costume) is extremely rare. Electronics untested. Special shipping arrangements will apply. **\$15,000 - \$20,000**

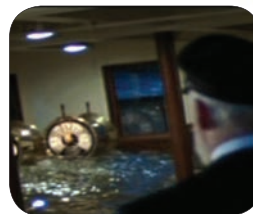
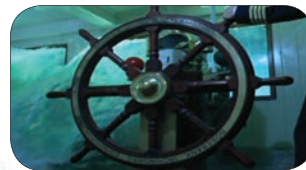


**845. COMPLETE MICHAEL CLARKE DUNCAN "BEAR" ASTRONAUT SUIT AND CHARGING STATION FROM *ARMAGEDDON*.** (Touchstone, 1998) Complete hero asteroid suit made with heavy gray canvas and comprised of pants, vest, under tunic, boots, belt with batteries, gloves, neck ring for helmet attachment and helmet. All components are labeled "Bear," the nickname of the character played by Michael Clarke Duncan in *Armageddon*. The chestpack, backpack and helmet illuminate. The backpack has internal fans that provide ventilation for the helmet. A 12V power adapter to hook the suit up to a wall outlet is included. Comes with a series of five battery chargers mounted on a wooden base measuring 40 in. x 13 in. The suit is extremely heavy. Complete space suits from *Armageddon* are almost impossible to find, and a "functional" matched hero suit (all components from the same character/costume) is extremely rare. **\$4,000 - \$6,000**





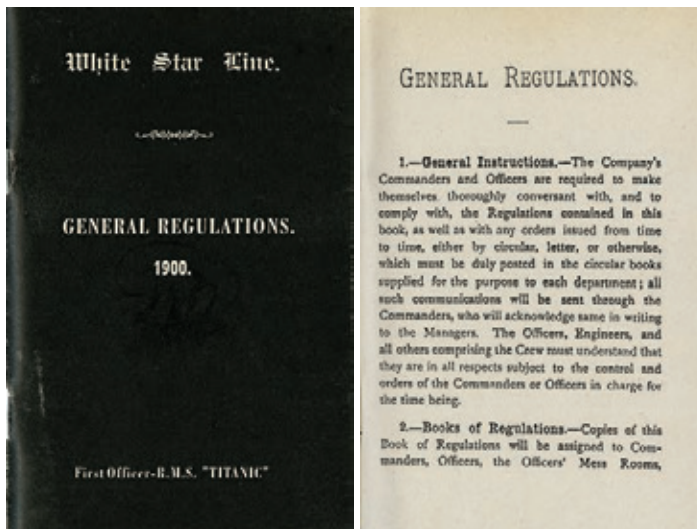
**846. KATE WINSLET “ROSE” FIREPLACE FROM *TITANIC*.** (TCF, 1997) During James Cameron’s exploration of the actual wreck of the *Titanic* for his epic movie, his roving camera fell upon a fireplace in a cabin of the sunken ship that left him breathless in its grandeur and condition. It was then that Cameron decided everything created for his film must live up to that level of reality. Cameron took it upon himself to personally art direct the submerged “Millionaire’s Suite” in which he’d discovered this fireplace and he can be seen in production footage and photos handling the set pieces. In *Titanic*, the fireplace gets star treatment as it’s featured no less than three times; as the pristine 1912 re-creation, its decayed modern-day version, and on the actual sunken *Titanic*. It serves as a key set piece morphing from one era to another like a character itself, in step with the transitions between young “Rose” and elderly “Rose”. This stunning and recognizable prop is in (4) pieces; (1) 67 in. x 44 in. x 8 in. hearth, (1) 20 ½ in. x 26 ½ in. ornate fireplace and (2) 27 in. x 15 in. flanking foam core panels. The pieces are variously constructed of wooden substructure, cast resin, polyfoam, metal and foam core board. All of these components are used to create a strikingly realistic, theatrical display that looks like highly distressed and aged wood, marble and metal. This important set piece was acquired from a special effects artist who worked at Digital Domain during the production of *Titanic*. Special shipping arrangements will apply. **\$6,000 – \$8,000**



**847. *TITANIC* MINIATURE WHEEL AND TELEMETRY .** (TCF, 1997) This 1/8-scale ship’s helm steering wheel and telemetry were part of the miniature *Titanic*’s bridge used to dramatize the death of Captain Edward James Smith (Bernard Hill) as the *Titanic* plunged beneath the icy waters. The image of the wall of water smashing through the glass and engulfing the Captain is among the most poignant in the entire sinking sequence. The wheel and rig is made of cast and realistically painted resin pieces measuring 6 ¾ in. tall. The wheel itself measures 5 ¼ in. in diameter. The other set piece is of the same materials and measures 6 ½ in. tall. Both are permanently mounted to actual pieces of the miniature *Titanic* deck. In Excellent condition. **\$2,000 – \$3,000**

**848. *TITANIC* MINIATURE SHIP’S SPEED THROTTLE CONTROL.** (TCF, 1997) This is a miniature prop of a ship’s throttle device from a scale model of the *Titanic* deck from the James Cameron blockbuster movie. The device is 12 ¾ in. tall with a face diameter of 5 ¾ in. The piece is made of cast resin, painted gold with printed dial on both faces and levers attached. The piece shows negligible production wear and age. A very nice display piece in Excellent condition. **\$800 – \$1,200**





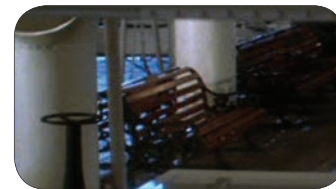
**850. TITANIC GENERAL REGULATION BOOKLET.** This is a 1 ¼ in. x 5 ¼ in. booklet, production-made for the film *Titanic*. The 66pp booklet is a reproduction of an actual regulations book. Black paper cover reads, "White Star Line. General Regulations. 1900. First Officer-R.M.S. "Titanic". Content covers everything from "Accident or collision" to "Gambling & card playing". Booklet includes a 6 ½ in. x 9 ½ in. manila envelope with "Titanic" packing tape affixed. Comes with 20<sup>th</sup> Century Fox COA. In Excellent condition. **\$1,500 - \$2,500**



**851. TITANIC MINIATURE RAILING AND CANVAS COVERED WHEEL.** (TCF, 1997) 11 in. x 6 ½ in. metal railing mounted on a wooden "L" shaped base and a 10 in. tall drawstring canvas covered wheel. Both of these miniature props were used in the filming of the James Cameron classic, *Titanic*. The wheel under the canvas cover is a blank resin armature made specifically as a shape-holder. Both are in excellent condition. **\$300 - \$500**



**849. TITANIC SCREEN-USED PROPELLER.** (TCF, 1997) This fantastic, large-scale propeller is made of weathered brass, and was used in the climactic final scenes of the film when the Titanic's stern raises above the waterline, exposing this and two other propellers from the ship. The driveshaft protruding from the backside of the piece allowed it to be mounted on the large-scale filming miniature and rotated when needed. Measures 32 in. diameter, and weighs over 50 lbs. Special shipping arrangements will apply. **\$6,000 - \$8,000**



**852. TITANIC MINIATURE BENCH.** (TCF, 1997) This ¼-scale miniature bench was used for detail shots during the sinking sequence in the legendary disaster film. The piece measures 18 ¾ in. x 9 in. x 7 in. and features actual wooden slats replete with miniature nails. The wooden slats are attached to a cast resin foundation painted to look like a wrought iron bench frame. A hyper-realistic and impressive display piece. In Excellent condition. **\$600 - \$800**

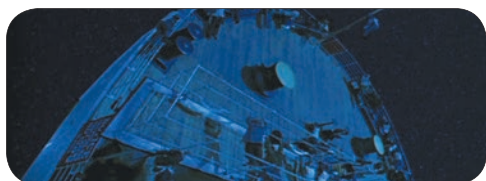


**853. TITANIC (2) MINIATURE SHIP HATCHES.** (TCF, 1997) A pair of realistic miniature ship's hatches from *Titanic*. (1) resin 19 ½ in. x 13 ¼ in. latching hatch with hinges and clasps finished to look like ship's painted steel. (1) 14 ½ in. x 27 ½ in. x 8 ½ in. hatch with a canvas cover battened down with cord through hoops, made of wood and canvas. Both in Excellent condition. **\$300 – \$500**



**854. TITANIC (9) PIECE COLLECTION OF MINIATURES .** (TCF, 1997) A collection of detailed metal, wood and wire miniature model items from *Titanic*. Items include a switch box, light, valve crank, pulley, ladder, door, window, and (2) lights. Three pieces attached to actual pieces of the miniature Titanic's deck. The switchbox is signed in sharpie pen by Special Effects supervisor, Donald Pennington. All pieces in Excellent condition. **\$600 – \$800**

**856. TITANIC (5) PIECE COLLECTION OF MINIATURES.** (TCF, 1997) A collection of detailed metal, wood and wire miniature model items from *Titanic*. Items include various deck ventilation systems, vents, motor, compressor and various ducting. Some pieces attached to portions of the *Titanic* miniature deck. Primary duct signed by Special Effects supervisor, Donald Pennington. All pieces studio distressed, in Excellent condition. **\$600 – \$800**



**855. TITANIC MINIATURE RAILING WITH CLEATS, BALLARD AND CAP STAND.** (TCF, 1997) 21 ½ in. x 7 ¼ in. miniature railing with cleats, 7 ½ in. x 4 ½ in. ballard, and 4 ¼ in. long x 7 ½ in tall cap stand from the movie *Titanic*. All pieces are cast resin, realistically painted to look like weathered iron. Special Effects supervisor, Donald Pennington, has signed all three pieces. In Excellent condition. **\$2,000 – \$3,000**







**858. TITANIC (2) MODEL CAPSTANS.** (TCF, 1997) Two (2) resin and cardboard cap stands painted to look like weathered metal. (1) 1/6-th scale cap stand measuring approx. 9 1/2 in. tall x 16 3/4 in. diameter. and (1) 6 1/2 in. x 10 1/2 in. smaller cap stand which is signed in sharpie pen by Special Effects supervisor, Donald Pennington. All pieces in Excellent condition. **\$400 – \$600**



**857. TITANIC MINIATURE DECK CHAIR WITH ORIGINAL DECK.** (TCF, 1997) This extremely rare 1/6-scale deck chair was used in the *Titanic* sinking sequence of the miniature version of the doomed ship in the blockbuster movie. The chair is made of cast resin components, assembled and painted hyper-realistically. One of the legs is missing from production use. Otherwise, in Excellent condition. This chair comes with an actual piece of the miniature *Titanic* deck as a base. **\$600 – \$800**



**859. TITANIC MINIATURE ANCHOR WINCH AND ANCHOR.** (TCF, 1997) (1) Miniature anchor winch affixed to a 20 in. x 33 in. wooden section of the *Titanic* set. Made of cast resin pieces, expertly assembled and painted to look like weathered iron and copper. (1) miniature anchor, 24 in. x 13 in. made of wood, metal and cast resin parts painted iron gray. Both in excellent condition. **\$600 – \$800**



**860. TITANIC MINI CARGO LOADING CRANE FROM THE BOW OF THE SHIP.** (TCF, 1997) One of the finest examples of filmmaking miniature craft available. James Cameron began his rich and varied film career as a model maker himself, so it's no surprise that the model work on his epic *Titanic* is nothing less than brilliant. This is a miniature deck crane measuring 65 in. long and 20 in. tall from base to top of turret. 41 in. long from turret to end of crane arm. Made of resin, metal and actual steel wire, this crane can be manually lowered and raised. The entire piece is studded with ornamental rivet detail and signage and is studio-distressed to perfection. In screen-used condition. Special shipping arrangements will apply. **\$800 – \$1,000**





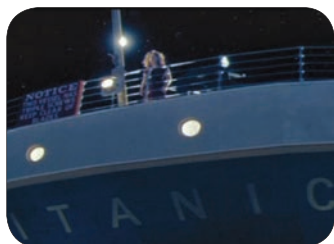
**861. TITANIC 1-1 SCALE PORTHOLE AND MINIATURE BRASS DECK BELAYING PIN.** (TCF, 1997) 1-1 scale, actual set piece porthole from the movie *Titanic*. This is a wooden paneled construction measuring approx. 40 ½ in. x 35 in. with an oblong, open 17 in. x 25 in. porthole in the center. There is a baseboard attached at the bottom edge. The entire piece is studio painted and distressed to look like painted steel. There are wooden buttons applied to simulate metal rivets. The back of this flat is unfinished raw wood. Included in this set is a miniature 8 in. tooled brass belaying pin. **\$300 – \$500**



**862. TITANIC MINIATURE FLAG POLE, BOW CRUSH PLATE FROM ICEBERG SCENE, AND BOW SHIP'S BELL .** (TCF, 1997) This lot represents the first and last elements in the climactic sinking of the Titanic: the bow section initially impacted by the iceberg and the flag pole, which is the last part of the ship to sink beneath the waves as Titanic heads to its watery grave. The 29 in. x 3 ½ in. metal section of bow can be seen in the sequence (filmed on the interior of the ship) where the iceberg rips a fatal tear in the hull. This piece was constructed of lead and scored on the off-camera side so it would appear to crush and bend on impact with the iceberg. The 52 in. long flagpole can be clearly seen as Jack and Rose clutch each other as the ship descends with rollercoaster-like speed into the depths. A third piece, a gold-painted resin ship's bell, 4 ½ in. x 5 in. is also included. **\$400 – \$600**



**864. TITANIC MINIATURE MECHANICAL ANCHOR WINCH.** (TCF, 1997) The doomed ocean liner is as stirring a character as any in James Cameron's epic, *Titanic*. This exquisitely detailed miniature adorned the deck of the one-sixth scale Titanic and is seen throughout the film. This is a highly-detailed winch made of cast resin components painted to look like weathered iron. Signed on the top by Don Pennington, the film's special effects supervisor. **\$600 – \$800**



**863. TITANIC ¼ SCALE MINIATURE RAILING .** Approx. 47 in. long x 11 in. tall metal miniature railing from *Titanic*. Welded copper rail painted and distressed. Features a 5 in. x 5 in. square red sign that is wired to the cross beams and reads, "NOTICE This Vessel Has Triple Screw Keep Clear Of Blades". Production wear evident. Sign is pristine. Beautiful display piece. **\$400 – \$600**





THIRD CLASS PASSENGER LIST			
PER			
ROYAL AND U.S. MAIL			
S.S. "Titanic,"			
FROM SOUTHAMPTON AND CHERBOURG			
TO NEW YORK			
(Via QUEENSTOWN).			
Wednesday, 10th April, 1912			
Captain, F. J. Smith, R.D. (Comm. R.N.R.)		Purser, H.W. McElroy	
Surgeon, W.F.N. O'Loughlin		R.E. Barker	
Asst. Surgeon J.E. Simpson		Chief Steward, A. Lattimer	
B5	A. Allen, Miss E.	H3	Emmery, Mrs. D.H.
C22	{ Allison, Mr. H.J.	J34	F. Farmer, Mr. K.G.
	{ Allison, Mrs. B.S.	K56	Feuner, Mr. J.L.
	{ Allison, Miss L.C.	D20	{ Fraser, Mr. D.J.
C26	Anderson, Mr. Harry	D20	{ Fraser, Mrs. Lorne
	B.	D20	{ Fraser, Miss J.M.
A23	Barloworth, Mr. A.H.	N34	G. Gilbert, Mr. H.J.
B53	{ Baxter, Mrs. James	D60	Giles, Mrs. Brenda
B53	{ Baxter, Mr. T.	153	{ Gundersen, Olaf
	C.	153	{ Gundersen, Sven
A28	Chambres, Mr. D.H.	46	{ Gunn, Mr. Charles
D61	Cumbe, Mrs. T.R.	46	{ Gunn, Mrs. Maureen
H23	{ Clint, Mr. David	H.	{ Harris, Mr. H.J.
H23	{ Clint, Mrs. V.S.	C6	{ Harris, Mrs. K.D.
	B.	C6	{ Harris, Miss T.
G15	Dexter, Mr. F.H.	67	Hillary, Mr. Brian
T25	Dune, Miss H.J.	157	Hine, Mr. J.D.
A13	E. Edwards, Mr. T.B.	247	Hulst, Mr. Thomas

866. *TITANIC* PROP THIRD-CLASS PASSENGER LIST, A-H ONLY. (TCF, 1997) Matted and framed letter-size printed prop third-class passenger list from James Cameron's *Titanic*. \$300 – \$500



865. *TITANIC* FRANCES FISHER "RUTH DEWITT BUKATER" LIFE VEST, WITH SIGNED PHOTO. (TCF, 1997) This screen-worn, period life vest from *Titanic* is composed of muslin fabric paneled around sponges to give the impression of a floatation jacket. It is an over-the-head garment with no closure other than canvas side ties. The vest retains the costumer's tag marking it, for the character of "Ruth" and the actress Francis Fisher. "Ruth" is also hand written on the inside chest of the vest. Included in this lot is a Francis Fisher signed color photograph of the actress in *Titanic* wearing the vest. In Excellent condition. \$1,000 – \$1,500



867. ROBERT REDFORD "TOM BOOKER" SCREEN-WORN JACKET FROM *THE HORSE WHISPERER*. (Touchstone, 1998) Robert Redford plays a unique horse trainer "Tom Booker" in this touching movie. This is a screen-worn, size large, denim Wrangler jacket worn by Redford through out the film. The jacket features tan stitching details in classic Western design. The jacket also features a tan corduroy collar. In Very Fine condition. \$1,000 – \$1,500





868. **THE TRUMAN SHOW** EXTENSIVE OFFICE AND DESK PROPS COLLECTION . (Paramount, 1998) To convince Truman Burbank (Jim Carrey) that his life is genuine, not a scripted show, a lifetime of ephemera is placed around him by Ed Harris's production company for the show within *The Truman Show*. Including, but by no means limited to: two large extensive family albums partially filled with photos and printed matter documenting Truman's "life"; a painting that Truman believed he created as a youth, exhibiting his fantasy to sail away to parts unknown; framed photos from his office desk with his "wife" (played by Laura Linney), along with calculator, toy life preserver, name placard, "local" newspaper, etc.; and prop license plates for the fictitious town, plus other locations; the other half of this collection is from the "real" world outside of Truman: show tape box, clip board, studio message placards, security badges, sunglasses, countdown flashcards, etc., etc.; two bankers boxes full of a wide range of screen-used props from this popular film. **\$1,500 – \$2,500**



869. **JIM CARREY "TRUMAN BURBANK" GARDEN COSTUME** FROM *THE TRUMAN SHOW*. (Paramount, 1998) Costume designer Marilyn Matthews sourced these three (deliberately disparate) costume elements as the "garden ensemble" for Jim Carrey's character "Truman Burbank" in *The Truman Show*: long-sleeve wool loud-striped golf sweater, European size 52; red khaki shorts size 34; and black cotton calf-length socks, all combined to present an "Eisenhower-era" naïve look of nostalgic Americana. Condition as screen-used. **\$800 – \$1,200**







**870. JEFF BRIDGES "THE DUDE" 3-PIECE ENSEMBLE WORN IN *THE BIG LEBOWSKI*.** (Polygram, 1998) Jeff Bridges' portrayal of Jeffrey "The Dude" Lebowski in the Coen Brothers' comedy masterpiece, *The Big Lebowski* immediately entered the annals of all-time most memorable screen characters. His wardrobe, designed by Mary Zophres, consisted of total slacker elements like this ensemble, which includes an XL Jockey V-neck purple-dyed distressed T-shirt; grey striped stretch-waist caftan pants; and especially the tri-tone brown well-worn cable-knit sweater (of which a few examples were required to make it through the entire production). They most prominently appear exactly as offered here in the taxicab scene where The Dude is bodily ejected from the cab for complaining about The Eagles' music. Easily one of the most recognized and admired costumes from recent Hollywood history. **\$30,000 – \$50,000**



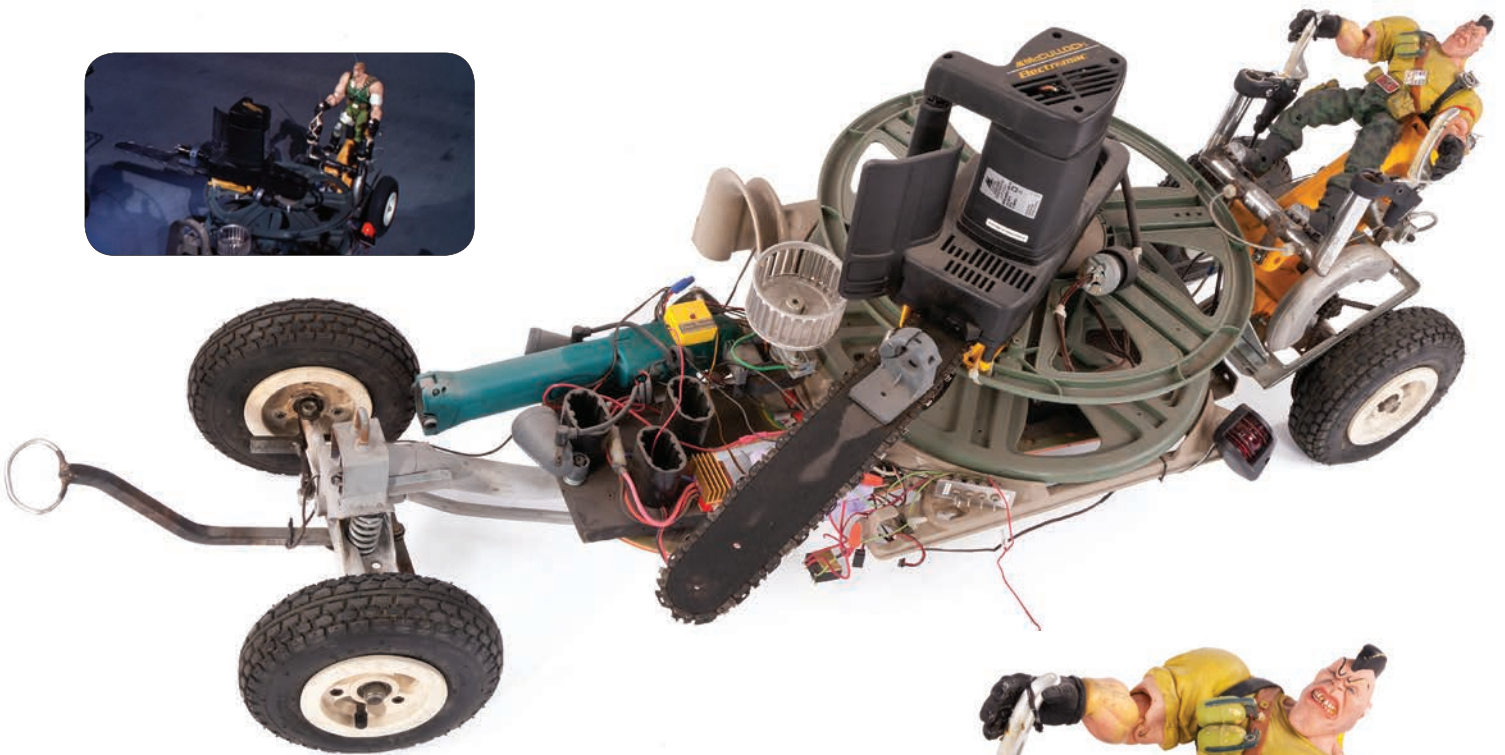


**871. JEFF BRIDGES "THE DUDE" WHITE CANVAS COVERALLS FROM *THE BIG LEBOWSKI*.** (Polygram, 1998) For the Busby Berkeley/ Golden-age Hollywood inspired dream sequence "Gutterballs" within *The Big Lebowski*, designer Mary Zophres dresses Jeff Bridges "The Dude" in torn-sleeve white canvas construction dungarees by "Red Kap", size 46 Regular. The scene is a musical number of fantasy bowling and Wagnerian foreplay while The Dude is unconscious from drugged White Russians. Fine condition, as screen-used. **\$6,000 – \$8,000**



**872. SHARON STONE "GINGER MCKENNA" SIGNED FAUX-SNAKESKIN COAT-DRESS AND HOT PANTS.** (Universal, 1995) Director Martin Scorsese is legendary for many great qualities in each of his films, with one of the most consistent being authenticity of the look and feel of the place and time of his stories, and *Casino*, his tale of Las Vegas in the glory (and waning) days of mob control is no exception. Costume designers John Dunn and Rita Ryack sourced for Sharon Stone's tacky and ruthless hustler "Ginger McKenna" this perfectly tacky faux-snakeskin floor-length coat-dress with matching hot pants, and it has taken its place in the pantheon of memorable looks from worthy films. Stone won the Golden Globe for best actress for this performance, and was nominated for an Oscar as well. She has signed the lower inside hem of the dress, identifying herself as from *Casino*. **\$2,000 – \$3,000**





**873. SMALL SOLDIERS CHAINSAW ATTACK VEHICLE.** (Universal, 1998) *Small Soldiers* large-scale (life-size for action-figure filming) chain-saw attack and reconnaissance vehicle, assembled within the film by the evil toy figures from garage and yard tools and pilfered parts. A screen-used “Nick Nitro” figure is placed in the driver’s seat to complete the display, though another figure did so in the film. This was a fully-functioning model, wired with numerous servos and electric motors powered by rechargeable hand-tool batteries (not present), but is not tested, and could likely be restored to operating condition. 58 in. x 19 in. x 21 in.; special shipping arrangements will apply. **\$2,500 – \$3,500**



**874. SMALL SOLDIERS “CHIP HAZARD” HERO RADIO-CONTROL COMMANDO ELITE HELICOPTER.** (Universal, 1998) Director Joe Dante created in *Small Soldiers* a fascinating world of good and evil action-figures coming to life for children of all ages, and filled its toy combatants with amazing levels of resourcefulness, yielding such wonders as this 41 in. x 16 in. (with 47 ½ in. rotor width) gas-engine radio-control attack helicopter, flown in the film by the commander of the “small soldiers”, Chip Hazard (voiced by Tommy Lee Jones). This was a fully-functioning model, wired with numerous servos and large scale-model gas engine, but is not tested, and could likely be restored to operating condition. **\$1,500 – \$2,500**





**875. CARRIE ANN MOSS "TRINITY" COMPLETE "BULLET TIME" COSTUME FROM *THE MATRIX*.** (Warner Bros., 1999) This is the Carrie Ann Moss "Trinity" costume worn when we are first introduced to the "bullet time" slow motion style that defines the look and feel of *The Matrix* franchise. The costume consists of stretch bodice and pants made of

black PVC coated spandex to appear as leather. The Spandex on bodice and pants has become delaminated in sections owing to production use, age and the elasticity of Spandex. The PVC coated black fabric jacket has held its coating better, with only minor delamination on shoulders. Black leather boots are in Excellent condition. This costume is the first and only Trinity hero costume offered from *The Matrix* and was acquired directly from the Warner Brothers archive. The costume comes with Warner Bros. certification. The existing PVC coating on the garments remains fragile while the underlying Spandex construction is in Very Good condition. **\$20,000 – \$25,000**



**876. "ANDREW MARTIN" HERO ANIMATRONIC HEAD FROM *BICENTENNIAL MAN*.** (Columbia, 1999) This is a fully functioning, servo-controlled, animatronic hero Andrew robot head. The mechanical head is made of metalized resin, electronic circuitry, wiring, lights, metal and plastic. Moving parts are attached to levers, posts and gears. This head was used in the scene when Andrew's face is first removed. Functions include, mouth opening and closing, eyelids blinking, temples levitating, top of head opening to reveal internal lights and more. Comes with one remote control which can operate movements individually and it remains in operating condition. Mounted to a professional 18 ½ in. x 14 in. x 14 ½ in. acrylic display pedestal. Hairline scratching on some components; otherwise, in Excellent condition. Special shipping arrangements will apply. **\$8,000 – \$12,000**





**877. JENNIFER LOPEZ "DR. CATHERINE DEAN" SIGNATURE COSTUME WITH MASK BY EIKO ISHIOKA FROM *THE CELL*.** Jennifer Lopez plays "Catherine Dean", an experimental psychotherapist enlisted by the FBI to track down a killer by entering his thoughts. This is a signature costume worn by Jennifer Lopez in some of the movie's most surrealistic scenes. Designed by the late, Academy Award winner Eiko Ishioka, consisting of a long, sheer, black lace dress, accessorized with metal-flake crimson, anatomical collar with velcro closure and metal hoop in back of neck. Internal felt lining. A wraparound metalized resin facemask with hooped, braided chain veil. A long black and maroon accented wig completes this stylish collection. In Excellent condition, apart from repairs to mask at both horizontal arms. **\$3,000 – \$5,000**



**878. MIKE MEYERS "AUSTIN POWERS" MOON BASE JUMPSUIT FROM *THE SPY WHO SHAGGED ME*.** (New Line, 1999) When Austin Powers thwarts Dr. Evil's plans on his Moon Base, he's wearing this turquoise zippered jumpsuit by designer Deena Appel, with double orange applique stripes from right shoulder to ankle. The one-piece, elastic waist suit features a British flag arm patch and "Powers" name patch with male icon on left chest. A long-sleeve orange, roll neck shirt accompanies the jumpsuit. Instantly recognizable and in Excellent condition. **\$4,000 – \$6,000**



**879. MIKE MEYERS "AUSTIN POWERS" PIMP COSTUME FROM *AUSTIN POWERS IN GOLDMEMBER*.** (New Line, 2002) This complete Pimp costume by designer Deena Appel, consists of navy blue nylon pants and vest with turquoise velveteen piping, a fuchsia colored, wide-collar silky shirt with open chest and snap closures, a fuchsia-lined navy blue and rabbit fur cape, Navy and turquoise pimp hat with fuchsia feather. A pair of 15 in. multi-colored, leather platform boots with 6 ½ in. soles, completes this outrageous ensemble. Garments bear studio tags marked with "Mike Meyers". All in Excellent condition. **\$4,000 – \$6,000**



**880. MIKE MEYERS (8) "AUSTIN POWERS" PIMP RINGS FROM *AUSTIN POWERS IN GOLDMEMBER*.** (New Line, 2002) These are the gaudy rings Mike Meyers wears in his Pimp costume in *Austin Powers in Goldmember*. The costume jewelry rings come in a fitted, clasp and hinge ring case with label tape reading, "Pimp Austin Rings" and featuring a reference photo affixed to the inner lid with a picture of (presumably) Meyer's hands wearing the rings. This set includes (8) of the (9) rings pictured. A few of the rings are tape-padded for sizing but all remain in Very Fine condition. **\$500 – \$700**







**881. COMPLETE MIKE MEYERS "GOLDMEMBER" COSTUME FROM *AUSTIN POWERS IN GOLDMEMBER*.** (New Line, 2002) Mike Meyers wears this golden jumpsuit as the title character "Goldmember". The over-the-top ensemble by designer Deena Appel, includes gold crushed velvet track suit with white piping on pants legs, an (over!) padded codpiece, matching zippered jacket emblazoned with "G" on front, sparkly gold resin clogs, sparkly gold and brown robe with gold tasseled sash and a pair of ringed sparkle socks. Everything you need to be an absurdly dressed Dutch scientist. All in Excellent condition. **\$6,000 – \$8,000**

**882. CHICKEN RUN "ROCKY & GINGER" FINAL MAQUETTES.** (Dreamworks, 2000) From Ardmore Animation of Britain, the award winning team who brought you beloved *Wallace and Grommet*, come "Rocky & Ginger" from *Chicken Run*. This is a set of (2) "final" maquettes of the Rocky & Ginger characters from the delightful stop-motion animated film *Chicken Run*. Both figures are made of cast resin and stand approx. 6 in. tall including 2 in. steel posts protruding from the bottom of the necks, presumably for attachment to a body. The figures are expertly painted and dressed with fabric bandanas around their necks. These beautiful figures are all the more rare as the Ardmore storage facility, that housed 30 years worth of props and figures, tragically burned in a fire in 2005. In Excellent condition. **\$2,500 – \$3,500**





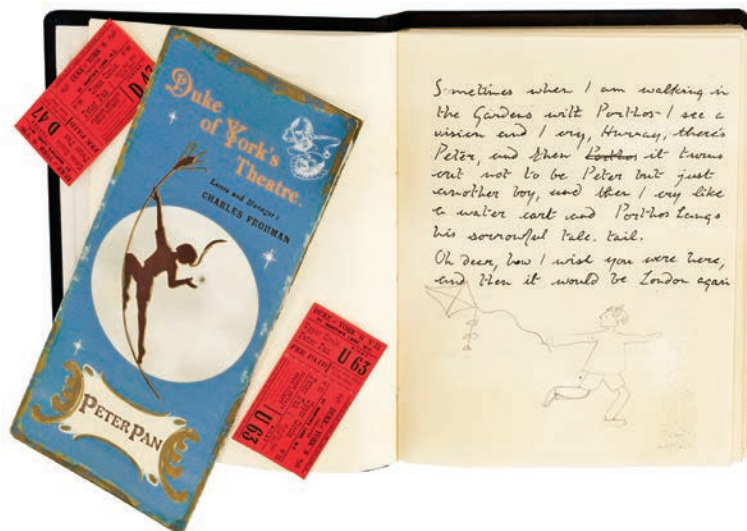
**883. PIRATES OF THE CARIBBEAN: CURSE OF THE BLACK PEARL SKELETON DISPLAY USED IN POSTER ART.** (Disney, 2003) This skeleton pirate was created by makeup artist Doug White and photographed for the advance 1-sheet poster for Disney's first *Pirates of the Caribbean* movie. This poster served as the world's introduction to the gothic adventure director Gore Verbinski was about to conjure. This highly realistic figure stands approx. 59 in. tall x 35 in. wide and stands on a rolling 25 in. x 36 in. x 11 in. base. The figure is dressed in replica tattered clothes including bandana and wide leather belt. Clothing and bandana are fixed to look as if they're streaming in the wind. The skeleton pirate clutches a replica display ship's wheel, mounted on an aged wooden base. This theatrical display pays homage to the famous figure skipping a shipwreck through stormy seas in the Disney theme park attraction of *Pirates of the Caribbean*, the inspiration for the film franchise. Special handling arrangements will apply. **\$2,000 – \$3,000**

**884. KEIRA KNIGHTLEY'S "ELIZABETH SWANN" DRESS FROM PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL.** One of the most breathtaking costumes in *Pirates of the Caribbean: The Curse of the Black Pearl* is this gold dress screen-worn by Keira Knightley as "Elizabeth Swann". It is a corseted gown with a low square neck line and  $\frac{3}{4}$ -gathered sleeves. The sleeve cuffs and neckline are embellished with scalloped lace. The triangular bodice is cream-colored with white and metallic gold embroidery embellishments. The bulk of the dress is made of beautiful gold damask fabric patterned with large floral designs. Includes a cream colored underskirt. **\$8,000 – \$10,000**

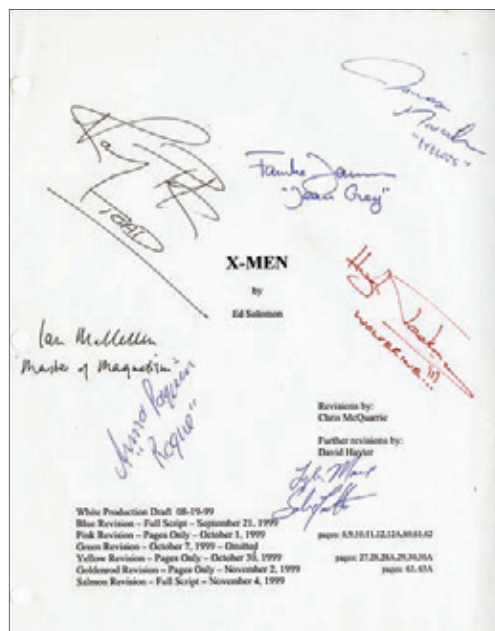




**885. PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST "DAVY JONES" MAQUETTE.** Large 27 in. x 16 in. x 8 in. near-full-size maquette bust of the monstrous "Davy Jones". Created by the artisans at ILM based on art director Mark "Crash" McCreery art. This is a hollow resin detailed bust of the spectacular, tentacled villain, scanned by the digital crew to create the facial features of this great character. The detail in this sculpt is phenomenal, right down to the last barnacle. The entire piece is painted in bronze with flecks of copper paint applied. The signature hat is a separate piece, which can be removed or permanently attached with a screw through a hole, pre-drilled in the back of hat and head. A grand display piece. In Excellent condition. **\$6,000 – \$8,000**



**886. JOHNNY DEPP "JAMES BARRIE" FINDING NEVERLAND HERO BOOK.** In *Finding Neverland*, Johnny Depp plays Peter Pan writer "Sir James Matthew Barrie". Throughout the movie Barrie is seen writing and sketching in this 7 ¼ in. x 6 in. book. The book is leather bound, gold gilt decorated writing journal filled with copies of handwritten pages. Some of the pages are duplicates for particular scenes and have been scratched upon, in pencil by Johnny Depp. There are also a few notes, doodles and pencil sketches throughout. A repro, tri-folded *Peter Pan* theater program and two tickets accompany the book. All in Very Fine condition. **\$2,500 – \$3,500**



**887. X-MEN CAST SIGNED SCRIPT.** (TCF, 2000) 215pp script for *X-Men* written by Ed Solomon. This is a copy of the *X-Men* screenplay held in a black ring binder. The signed title page is preserved in a plastic sleeve and features the autographs of Hugh Jackman, Ian McKellan, Anna Paquin, Tyler Mane, Famke Jansen, James Marsden and Ray Park. The script was acquired on-set by a crewmember. **\$300 – \$500**

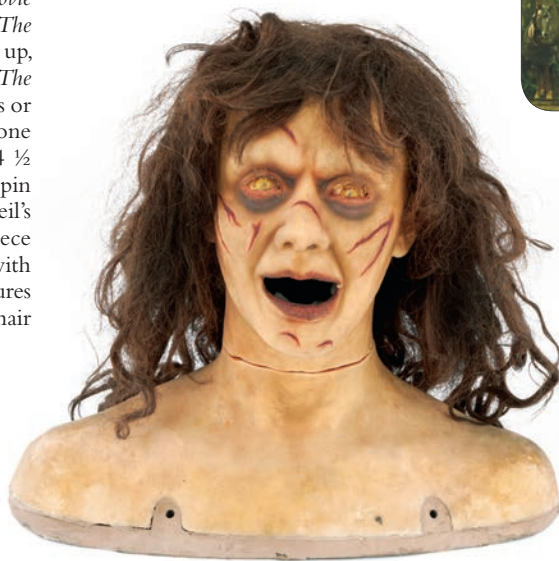




**888. PATRICK STEWART “PROFESSOR XAVIER” HERO ELECTRIC WHEELCHAIR USED IN THE FIRST THREE *X-MEN* FILMS.** (TCF, 2000) This is the one-of-a-kind hero Patrick Stewart “Professor Xavier” automated wheel chair appearing in *X-Men 1*, *2* and *3*. A fully functional, custom-built wheelchair made of fiberglass, resin, metal components and gray vinyl seat and arm padding. In the *X-Men* series, “Professor X” is a paraplegic with mighty telepathic powers who is leader and mentor to the *X-Men* mutant superheroes. This highly recognizable vehicle is fabricated on a repurposed automated wheelchair motor. But similarity to any “normal” wheelchair ends there. This chair is all original, from the custom aluminum X-shaped 24 in. wheel rims to the sleek overall Sci-Fi style. A 47 in. tall x 31 in. wide x 44 in. deep paneled fiberglass body is smoothly finished in tan, silver and champagne colored automotive paints. Aluminum stirrups in front. Battery pack is still present as is the original on-set charger (vintage production batteries may need to be replaced). The automated chair is operated via joystick on the front of the right side arm pad. Acquired from 20<sup>th</sup> Century Fox following the release of *X-men*, the studio realized they only had one hero functional Xavier wheelchair and had to rent it back for both *X2* and *X-Men: The Last Stand*. Comes with studio documentation. Special shipping arrangements will apply. **\$60,000 – \$80,000**



**889. SCARY MOVIE 2 SPECIAL EFFECTS HEAD & BUST.** (Dimensions, 2000) This special effects bust is used in *Scary Movie 2* for scenes that parody *The Exorcist*. In this irreverent send up, many horrific elements from *The Exorcist* are repurposed as jokes or gags. This 2-piece, thick silicone skin on fiberglass 16 ½ in. 14 ½ in. bust is constructed to spin on an axis, as Regan MacNeil's did in *The Exorcist*. The piece is professionally painted with crimson gashes and features yellow resin eyes and matted hair wig. **\$1,000 – \$1,500**



**890. WWII AIRPLANE FROM PEARL HARBOR, INCLUDES LIFE RAFT.** (Touchstone, 2001) Hyper-realistic ILM model plane from *Pearl Harbor*. 20 in. x 22 in. WWII Brewster Buccaneer bomber-style plane with water landing pontoons and a separate life raft. The lightweight plane is made of resin, acrylic and metal and is painted with incredible detail. The body of the plane is distressed with burnt right tail fin and meticulous paint and decal application. The cockpit and cabin miniature controls and gun turret are clearly visible through the transparent vacuum-formed dome. Filament is strung through both wings for hanging. The accompanying raft is made of resin with wooden slatted bottom. All in Excellent condition. **\$1,500 – \$2,500**



**891. PLANET OF THE APES FULL CHIMP COSTUME DISPLAY WITH RICK BAKER MASK.** (TCF, 2001) Director Tim Burton, Costume designer Colleen Atwood and makeup magician Rick Baker came together to apply their considerable talents to a new version of the classic *Planet of the Apes*. While the movie received mixed reviews, the character design was universally applauded. This is a life-size figure of a chimp character from the movie. Stands a full 72 in. tall by 25 in. wide on a 29 in. x 19 in. x 7 in. tall faux-stone base. The figure is dressed in complete costume with vacuum-formed plastic and bamboo armor, braided folded leather outfit, leather gloves, boots and Fiberglass helmet on an actual Rick Baker background mask. Special shipping arrangements will apply. **\$3,000 – \$5,000**





**892. 11-FOOT U-571 FILMING MINIATURE SUBMARINE FROM U-571.** (Universal, 2000) 11 ft. long, shooting miniature of the intrepid German "U-571" submarine from the film of the same name. This model was used primarily in wide shots. The miniature was shot on a "smoke stage" on a motion-controlled platform (dry for wet) so this model was never filmed in water. The model is composed of metal substructure and the hull is crafted of fiberglass adorned with resin and metal components. Studio paint and detailing is exceptional. One of the screws is missing and the miniature exhibits cracks in areas; overall in Very Good condition. Special shipping arrangement will apply. **\$12,000 – \$15,000**





**893. ORIGINAL POSTER ART FOR *HARRY POTTER AND THE SORCERER'S STONE* BY ARTIST DREW STRUZAN.** (Warner Bros., 2001). The beautiful artwork measures 13 in. x 22 in., executed on a 22 in. x 30 in. off-white illustration board. The painting features young Harry Potter and principle characters with whimsical scenic elements from the very first film in the *Harry Potter* franchise. This original acrylic painting is in clean, Very Fine condition and features registration lines framing the colorfully hand painted, airbrushed artwork. The magnificent piece is signed by the accomplished artist, Drew Struzan. This familiar graphic image served as the principle poster art for the movie's release and promotion and is also featured on subsequent DVD and Blu-ray packaging. One of three original versions created, the final printed version has a slightly different image of Ron's head. **\$40,000 - \$60,000**





**894. MATT DAMON "JASON BOURNE" *BOURNE SUPREMACY* HERO COSTUME AND PROPS .** In the *Bourne Supremacy*, the second installment in the Bourne series, Matt Damon as "Jason Bourne" wears this signature hero costume. Consisting of a long Navy blue pea coat, black LEE jeans and black cable knit sweater. Pants bear the studio tag with "MD Jason Bourne". Also included are three screen-used props; a rubber stunt knife, (2) zip-tie wrist restraints and a numbered, push button door panel. All pieces show signs of production use. All in Excellent condition. **\$6,000 – \$8,000**



**895. *SURROGATES* DRONE ROBOT.** (Touchstone, 2009) In the Bruce Willis Sci-Fi thriller movie *Surrogates*, humans vegetate in isolation while robots in their likeness interact publicly. This animating robot is one of the security drones that keeps an eye on the public by way of monitors. This elaborate animatronic robot is 47 in. tall and 31 in. wide and stands mounted on a tripod. The robot is wired for electrical operation (electronics are untested). Special shipping arrangements will apply. **\$4,000 – \$6,000**



**896. ABE SAPIEN MASK FROM "HELLBOY".** A one-piece foam latex mask with translucent silicone gill components. The mask is painted to the highest standard of detail and ready for application. All of the blending edges are intact and key flashing in eyes has not been removed (eye lenses not included). The mask sits on a polyfoam bust of actor Doug Jones - signed by *Hellboy* comic creator Mike Mignola. Includes a 15 in. x 11 in. tabletop display hand-signed by actor Doug Jones. Also includes a display of (3) color photos of prepared masks in the studio and of the prosthetic being applied to actor Jones. In Very Fine condition. **\$2,000 – \$3,000**





**897. HELLBOY FULL COSTUME WITH ALL HERO COMPONENTS.** This is a full-size display figure of the supernatural superhero "Hellboy" from the Guillermo del Toro movie franchise based on Mike Mignola's edgy comic character. The figure stands 80 in tall. x 30 in. wide (including 8 in. faux-stone base) The professionally painted and wardrobe figure features all hero, screen-used and Ron Perlman screen-worn components, including; Screen matched, distressed leather trench coat, Leather pants, Black long sleeve T-shirt with red piping, Left hand with fingerless leather glove, Right hand of Doom (with movable fingers – other versions were static or sculpted into a permanent fist), Boots, Leather Belt with buckle, pouches, ornaments & holster, Working locator that lights up red as seen on screen, Rare screen-used "walking tail" rigged to sway and bob as the actor walks, Left arm visible through ripped jacket sleeve, Full Neck/Chest Appliance, Nearly impossible to find, screen-used full padded muscle suit. All pieces are finely studio crafted, painted and distressed. A realistically painted resin Hellboy head completes the figure. A resin horseshoe is thrown in for good measure. An incredibly impressive display piece. In Excellent condition. Special shipping arrangements will apply. **\$30,000 – \$50,000**





**GHOST  
RIDER**

898. **NICOLAS CAGE HERO "GHOST RIDER" HELL CYCLE FROM *GHOST RIDER*.** (Columbia, 2007) When stunt man Johnny Blaze becomes Ghost Rider, the Devil's motorcycle-riding bounty hunter, his customized hard-tail chopper becomes the Hell Cycle—a fantasy-driven organic combination of metal and bone with two wheels and a very bad attitude. Measuring 11 feet long, standing 50 in. high, this incredibly impressive motorcycle was custom built in Australia from the ground up. There is no front or rear suspension and the power plant is a KTM 525 single-cylinder four-stroke engine with very little sound suppression (it's loud!) Although not street legal, the motorcycle is equipped with front and rear disc brakes for adequate stopping power. Around the frame and engine is beautifully sculpted fiberglass bodywork in fantastic organic vertebrae-inspired shapes and textures, painted bright silver with dark gray accents. The front looks like a demonic skull with the handlebars resembling protruding, gleaming horns. The long front forks have resin "chain-link" covers and the rear fender continues the motif as well as exposing protruding bony vertebrae. The bike has two independent electrical systems, one for the engine and the other for the "interactive fire" orange LEDs mounted on the perimeter of both wheels that were replaced with computer-generated fire in post-production. Motorcycle is operational. Weight is estimated at 500 pounds. Special shipping arrangements will apply. **\$80,000 – \$120,000**





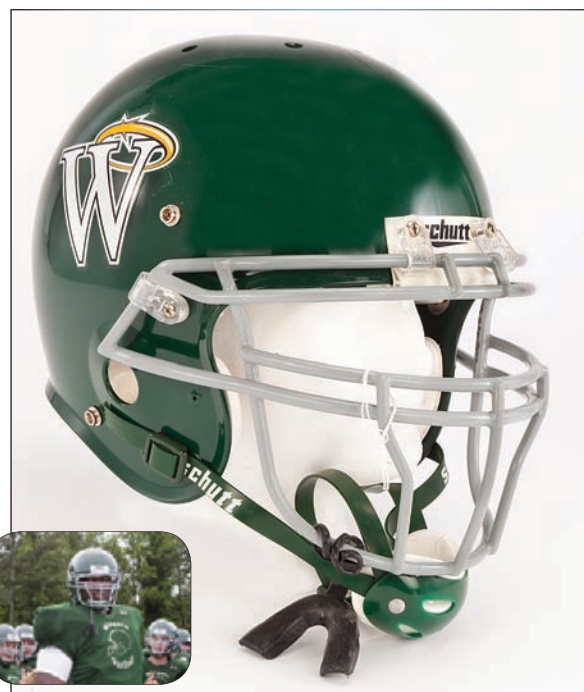
**899. I, ROBOT LIGHT-UP ROBOT HEAD.** 16 in. x 7 in. light up display featuring a robot head from *I, Robot*. This is a translucent, amber resin robot face. Artificial eyes are inset and endoskeleton parts are visible through the surface of the face. Depressing a button on the back of the base illuminates the entire head, exposing more of the metalized resin inner workings of the figure and also lighting up the *I, Robot* font at the foot of the base. A beautiful display piece. In Excellent condition. **\$1,500 – \$2,500**



**901. NIGHT OWL POST PRODUCTION COWL FROM *WATCHMEN*.** (Warner Bros., 2009) The unique 20 in. x 20 in. life-size "Night Owl" cowl was created for *Watchmen*, the underrated adaptation of the world's first graphic novel. This production-made piece has been painstakingly mounted on a lifecast and painted to match its appearance in the revisionist superhero epic. The rubber is still incredibly supple and paint remains fresh. Comes on a wooden stand and base. In Excellent condition. **\$1,000 – \$1,500**



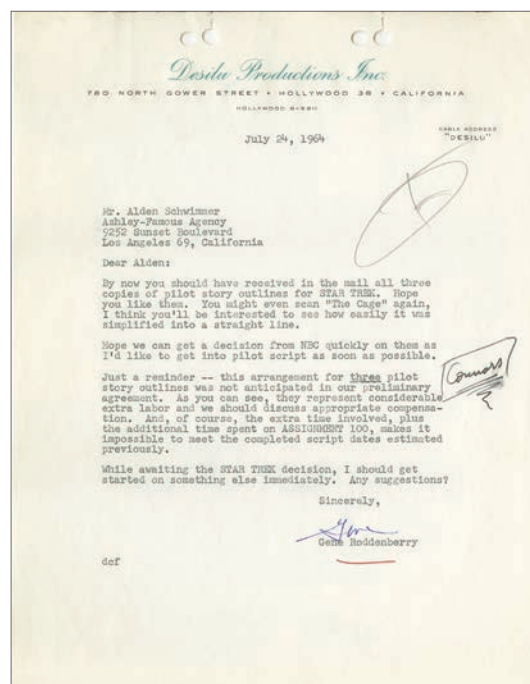
**900. JACK BLACK "TENACIOUS D" GUITAR FROM *THE PICK OF DESTINY*.** This is Jack Black's rubber stunt guitar from *Pick of Destiny*. In the movie, Black pratfalls on this guitar. The prop is made of soft polyfoam, silicone and rubber components that render this realistic prop safe for on-screen stunts. The rubber guitar is painted like wood with metal components with hyperrealism and is strung with plastic ukulele strings. Jack Black and his band mate Kyle Gass originally donated this guitar with proceeds to go to disaster relief for Japan, Carolina and New Zealand. In Excellent condition. **\$2,000 – \$3,000**



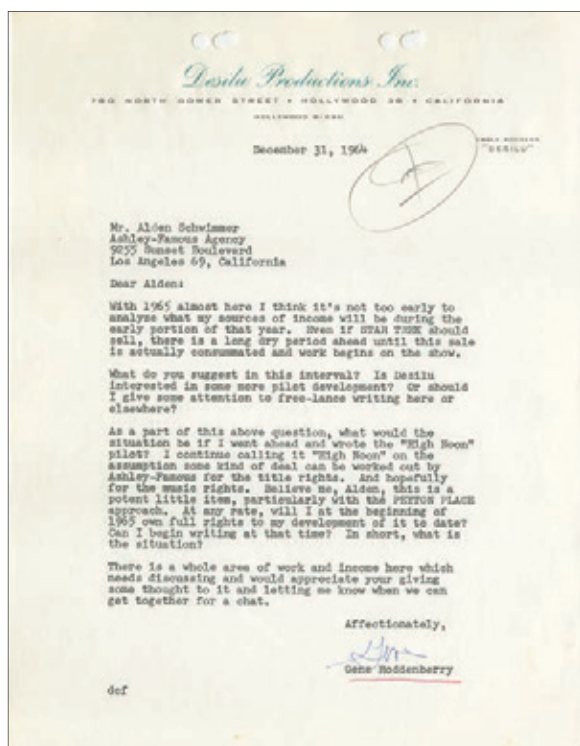
**902. THE BLIND SIDE HELMET.** (Columbia 2009) *The Blind Side* features "Michael Oher" (Quinton Aaron), an offensive lineman who plays for the Baltimore Ravens of the NFL. The film follows Oher from his impoverished upbringing, through his years at Wingate Christian School, his adoption by "Sean" (Tim McGraw) and "Leigh Anne Tuohy" (Sandra Bullock), and on to his position as one of the most highly coveted prospects in college football. This is Michael Oher's hero Wingate Christian School Football Helmet. A green commercial Schutt football helmet with Oher's "W" school logo on the side. It plays a significant part in this award winning film. In Excellent condition. **\$1,500 – \$2,500**



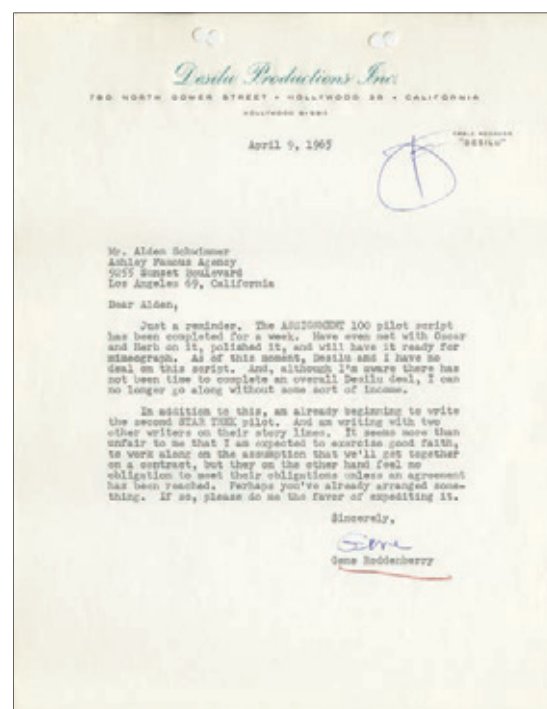
**903. THE GENESIS OF *STAR TREK*: GENE RODDENBERRY DISCUSSES THE STORY OUTLINE FOR THE FIRST PILOT "THE CAGE".** Gene Roddenberry Typed Letter Signed, "Gene", One page, dated July 24th, 1964, on "Desilu Productions Inc." letterhead, written to writer/producer/agent Alden Schwimmer. Roddenberry writes (in part): "Dear Alden: By now you should have received in the mail all three copies of pilot story outlines for *STAR TREK*. Hope you like them. You might even scan "The Cage" again, I think you'll be interested to see how easily it was simplified into a straight line. Hope we can get a decision from NBC quickly on them as I'd like to get into the pilot script as soon as possible...While awaiting the *STAR TREK* decision, I should get started on something else immediately. Any Suggestions? Sincerely, Gene". It's interesting to note that of the three pilot story outlines, Roddenberry mentions "The Cage" specifically, which became the first pilot with Jeffrey Hunter starring as Capt. Christopher Pike. Original binder holes at top and pencil mark at top with the name "Connors" scrawled in a box to the right of text, and red underline under Roddenberry signature; otherwise, Fine. **\$3,000 - \$5000**



**904. WHILE AWAITING THE STUDIO'S DECISION ON PURCHASING *STAR TREK*, GENE RODDENBERRY PONDERES HIS FUTURE IN THE INDUSTRY.** Gene Roddenberry Typed Letter Signed, "Gene", One page, dated December 31, 1964, on "Desilu Productions Inc." letterhead, written to writer/producer/agent Alden Schwimmer. Roddenberry writes (in part): "Dear Alden, with 1965 almost here I think it's not too early to analyze what my sources of income will be during the early portion of that year. Even if *STAR TREK* should sell, there is a long dry period ahead until this sale is actually consummated and work begins on the show. What do you suggest in the interval? Is Desilu interested in some more pilot development? Or should I give some attention to free-lance writing here or elsewhere?...[signed] Gene". This is an interesting period in Roddenberry's career before he had any inkling that *Star Trek* would grow into the worldwide phenomenon it became. Original binder holes at top and pencil mark at top with the name "Connors" scrawled in a box to the right of text, and red underline beneath Roddenberry's signature; otherwise, Fine. **\$3,000 - \$5000**



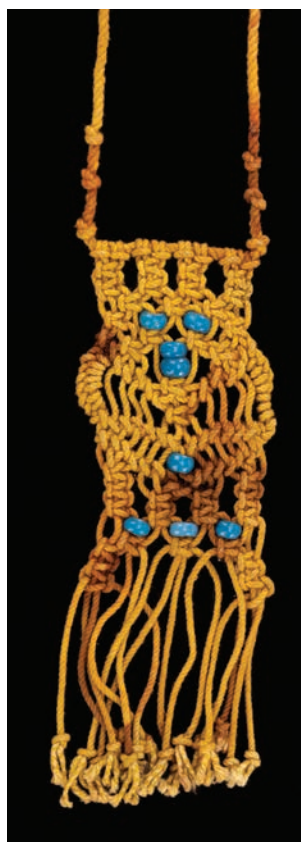
**905. GENE RODDENBERRY STARTS WRITING AN UNPRECEDENTED SECOND PILOT FOR THE STUDIO WHICH WOULD KICK OFF THE *STAR TREK* PHENOMENON.** Gene Roddenberry Typed Letter Signed, "Gene", One page, dated April 9, 1965, on "Desilu Productions Inc." letterhead, written to writer/producer/agent Alden Schwimmer. Roddenberry writes (in part): "Dear Alden, Just a reminder. The *ASSIGNMENT 100* pilot script has been completed for a week...And, although I'm aware there has not been time to complete an overall Desilu deal, I can no longer go along without some sort of income. In addition to this, am already beginning to write the second *STAR TREK* pilot. And am writing with two other writers on their story lines...[signed] Gene". Roddenberry sold *Star Trek* as a "Wagon Train to the Stars," and it was picked up by Desilu Studios. The first pilot went over its budget and received only minor support from NBC. Nevertheless, the network commissioned an unprecedented second pilot and the series premiered on September 8, 1966, kicking off a pop culture phenomenon. A wonderful letter written at the brink of Roddenberry's success. Original binder holes at the top and pencil mark at top with red underline beneath Roddenberry signature; otherwise, Fine. **\$3,000 - \$5000**







**906. THREE (3) STAR TREK: THE ORIGINAL SERIES SCRIPTS, ONE BELONGING TO GENE RODDENBERRY.** (NBC-TV, 1966-1969) Three complete TOS Final Draft scripts for the episodes, "Is There in Truth No Beauty?" (July 12, 1968), "By Any Other Means" (October 31, 1967), and the last aired episode, "Turnabout Intruder" (December 20, 1968). "Is There in Truth No Beauty" contains pink and blue revision pages and bears Gene Roddenberry's name at the upper corner of the front cover. Slight fading and handling. **\$300 – \$500**



**908. NANCY KOVAK "NONA" NECKLACE FROM STAR TREK EPISODE "A PRIVATE LITTLE WAR".** (NBC-TV, 1966-1969) Screen worn macramé necklace from *Star Trek TOS* "A Private Little War". In the episode, a peaceful culture is victimized by the conflict between Federation and the Klingons. Actress Nancy Kovak as "Nona" wears this green cord macramé necklace with (8) ornamental turquoise colored beads. The necklace is 20 in. long with knotted tassels at the bottom of the main construction of the necklace. Shows signs of staining. All else, tight, no deterioration and in Very Good condition. **\$3,000 – \$5,000**



**907. FOUR (4) SHEETS CONTAINING (250+) VINTAGE U.S.S. ENTERPRISE NCC-1701 DECALS FOR FILMING MINIATURES FROM STAR TREK: THE ORIGINAL SERIES**(NBC-TV, 1966-69) Four vintage wet transfer-type decal sheets specifically designed for use as replacements on the *Star Trek: The Original Series* 11-foot and 3-foot filming miniatures of the U.S.S. Enterprise on the Howard Anderson visual effects stage on the Desilu Studios lot between 1966-69. These "U.S.S. Enterprise" / "NCC-1701" identifier decals were cut out of the sheets as needed whenever the existing decals on the model became scratched or damaged. In addition, "reversed" decals are present that were utilized to create the illusion of portside fly-bys by using flipped negatives (the portside of the ship was never shot since it had cabling running out of it). In addition, there are various small identifier decals stating, for example, "Nitrogen Purge Reducer Valve Access," "Explosive Bolt Access," "Radio Compass Sense Antenna," "Press. Regulator Static Vent," "Hatch Access," etc. that were only legible during close-ups and a set of tiny versions of the above are present for the 3-foot Enterprise model. These decals originated from the collection of Craig O. Thompson, office manager for post production on *Star Trek*, *Mission: Impossible*, *Man-nix*, *The Lucy Show*, among others, and a signed COA by Thompson accompanies the lot. A few small pieces of mending tape are present on the largest sheet and a few of the larger letters have small fleck spots and one decal sheet is slightly water stained at the bottom right edge; overall, Very Good and somewhat miraculous to have survived. **\$4,000 – \$6,000**







**909. WILLIAM SHATNER "CAPT. KIRK" TUNIC FROM *STAR TREK: THE ORIGINAL SERIES*.** NBC-TV, 1966-1969) This is the most significant screen-worn William Shatner "Captain Kirk" *Star Trek* tunic to come to market in over 10 years. It is quite possibly the earliest Kirk tunic in existence. This garment has been stored in a closet ever since it was gifted to a lucky family touring the *Star Trek* set in the late 1960s. The tunic has been painstakingly screen matched and authenticated by experts including Gerald Gurian, Roger Romage and James Cawley. Screen matched elements include: a) tunic fabric is a match to actual examples of *Star Trek: The Original Series* gold velour, b) screen matched sewing lines attaching the insignia patch to the tunic, c) screen match on sewing thread construction technique, d) match on unique brand made of Japanese-made zipper hardware, e) match on overall tunic size to Shatner including double gussets on tunic sides (unique feature to Shatner tunics) and f) match of the early style of braid. The tunic is in overall Excellent condition due to the fact that it has been stored in the dark for over 4 decades. The colors remain bright, the ornamental braid and Starfleet patch intact. The patch insignia has become delaminated at the top 2/3 exposing the second layer of similarly colored material. An experienced costume restorer could correct this if desired. Beyond rare and one of the most important pieces imaginable from the 1st season of the original *Star Trek* series and screen-worn by the lead character of the legendary show. **\$80,000 – \$100,000**





**912. RICARDO MONTALBAN "KHAN"**  
DISTRESSED WRIST COMMUNICATOR AND CHEST STRAP FROM *STAR TREK II: THE WRATH OF KHAN*. (Paramount, 1982) Ricardo Montalban as "Khan" wears a highly visible chest strap and wrist communicator through all of *Star Trek II: The Wrath of Khan*. When Kahn detonates a bomb in an attempt to kill "Captain Kirk" (William Shatner) and crew, he only succeeds in blowing himself up. In his final scene, Kahn wears this distressed version of his signature accessories. Chest strap is composed of leather strap with lobster clasp at each end ornamented with colored phone wire and mechanical components integrated as jewelry. The wrist communicator is also a leather construct with resin and tin or aluminum supplemental pieces, metal hoops and hooks. Both pieces are studio distressed with theatrical charring and trauma. In Excellent condition. **\$2,000 – \$3,000**



**910. STAR TREK: FIRST CONTACT EVA RIFLE.** (Paramount, 1996) This Phaser rifle was only ever seen in *Star Trek: First Contact*. It was specially designed for ease of use with the Environmental space suits. The rifle features (2) pistol grips and has no trigger guard. Measuring approx. 36 in. x 10 ½ in., the gun is made of solid cast resin, gunmetal and black paint, tape and ornamental decal details. The rifle has a retractable web belt, shoulder strap. This rifle has a button on the left side that would have lit the left side panel on the body of the gun. In Excellent condition. **\$1,000 – \$1,500**



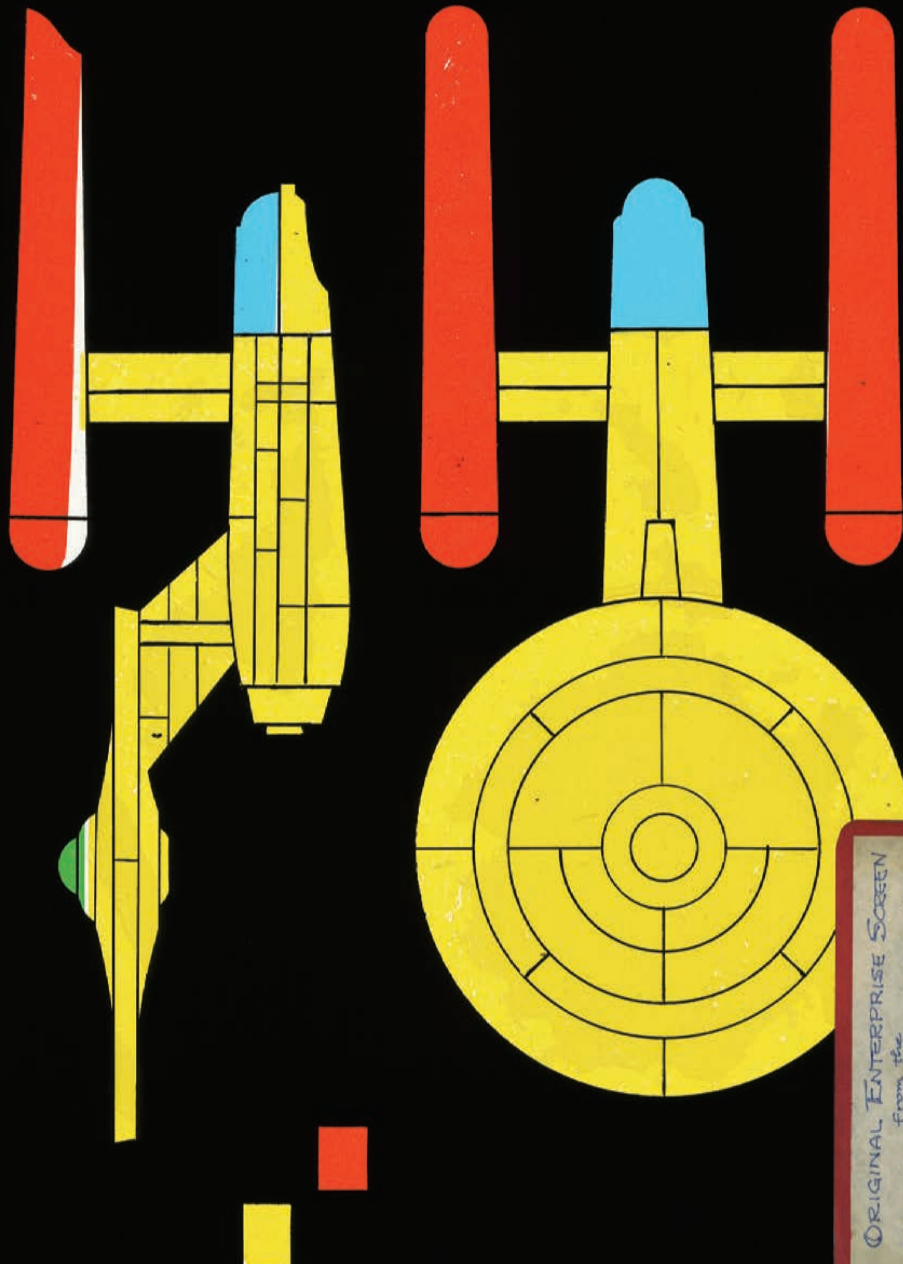
**913. HERO ILLUMINATING STARFLEET MARK IX MEDICAL TRICORDER WITH REMOVABLE ILLUMINATING HAND SCANNER** FROM *STAR TREK: VOYAGER*. (Paramount-TV, 1995-2001) Hero illuminating Starfleet Mark IX Medical Tricorder designed by Steve Horch and Michael Moore and built by Prop'er Effects with electronics by George Berger. It is constructed of gray resin with small printed labels to look like buttons and displays. Used from the third season onward in *Voyager*, fifth season onward in *Deep Space Nine* and in *Insurrection*. The prop comes to life when opened with an impressive display of LED lights. Measures 6 ½ in. long when open. The small hand scanner lifts from an open compartment in the back of the device and flashes red and green when a side button is depressed. In Excellent condition. **\$4,000 – \$6,000**



**911. BOOMERANG HERO HAND PHASER WITH HOLSTER** FROM *STAR TREK: VOYAGER*. (Paramount-TV, 1995-2001) Solid cast resin Boomerang Hand Phaser with red, black, white and green detailing with depressable buttons and a vacuum-formed black plastic holster with Velcro attachment. This boomerang style phaser is worn by Kate Mulgrew "Captain Janeway" in the *Voyager* episode, "Endgame". This style phaser is the basis for the phasers used in *Nemesis*. Built by HMS Creative Productions, it measures 7 ¾ in. x 2 in. **\$1,200 – \$1,500**



## HULL PRESSURE COMP'TS



914. ORIGINAL SCREEN-USED U.S.S. ENTERPRISE BRIDGE PANEL FROM *STAR TREK: THE ORIGINAL SERIES*. (NBC-TV, 1966-1969) Original 12 in. x 10 in. monitor graphic from *Star Trek: The Original Series*. This screen was created for and used on the bridge of the U.S.S. Enterprise from the first pilot episode all the way through to the end of the third season. The monitor graphic was situated directly to the left of the main helm console on the outer ring of stations. Once the series ended, the set was dismantled and donated by Desilu to the UCLA Drama Department. When UCLA decided to abandon the set in 1970, Mike Jittlov (of *The Wizard of Speed and Time*) rescued this treasured set piece. The graphic panel consists of overlaid multi-colored gels sandwiched between glass panes. Black gaffing tape on edges holds the panes together. The panel served as the light emitting graphic screen atop a light box. A paper label is affixed to lower left, which reads (in full): "Original Enterprise Screen from the Star Trek Bridge Set Liberated by Mike Jittlov as the set was being demolished at UCLA in 1970." \$20,000 - \$30,000

ORIGINAL ENTERPRISE SCREEN  
from the  
STAR TREK BRIDGE SET  
LIBERATED BY MIKE JITTOLOV AS THE SET  
WAS BEING DEMOLISHED AT UCLA IN 1970

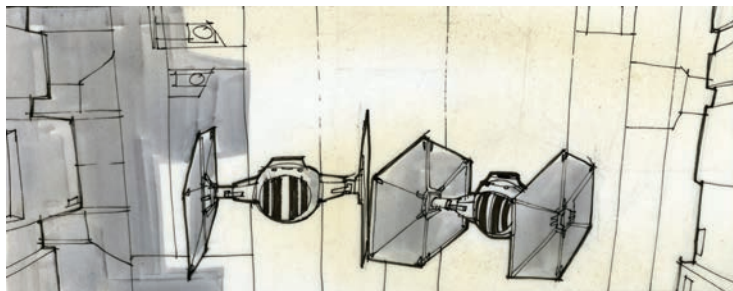




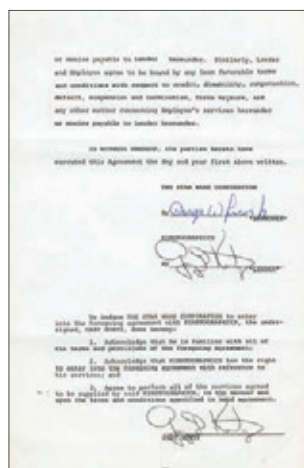
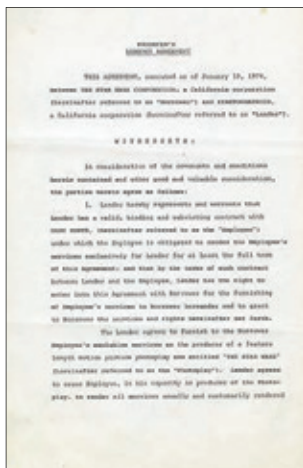
**915. STAR WARS: EPISODE IV- A NEW HOPE SET OF (4) PERSONALITY POSTER PROOFS SIGNED BY THE DESIGNER .** (TCF, 1977) To capitalize on the unprecedented fan base demand for any and all things *Star Wars*, a huge variety of commercial material was quickly produced in the first years of the film's growing success, these personality posters being a prime example. Designed by Bob Seidemann (best known for his 1960's and 70's rock album covers and concert posters) these (4) proof-examples of 20 in. x 28 in. commercial personality posters of Luke Skywalker, Princess Leia, Darth Vader, and a combo image of C-3PO with R2-D2 incorporate the artist's renowned skill in portrait photography and graphic design. Each virtually Mint proof has been boldly signed by Seidemann in black sharpie, and each is copyrighted 1977 by TCF. **\$300 – \$500**



**916. STAR WARS: EPISODE IV- A NEW HOPE COMPLETE MINT KEY SET OF (54) 8 x 10 STILLS.** (TCF, 1977) Executives at Fox were not sure what to make of George Lucas' "space opera" so they chose to sell it down theatergoers throats to head off a potential debacle (obviously they had no clue they were sitting on one of the biggest blockbusters of all time). Part of that campaign plan involved producing a plethora of press material, including this special "Key Set" still packet, complete as (54) sequentially numbered 8 in. x 10 in. black & white photos (this "Key Set" is distinguished from regular release publicity stills with its "SW-K" code preceding the scene number). Not only are these rare individually, we have not previously encountered a complete set like this on a film of such historical significance. Apart from slight natural yellowing to extreme backside margins, essentially Mint condition. **\$300 – \$300**



**917. STAR WARS: EPISODE IV- A NEW HOPE JOE JOHNSTON PEN & INK STORYBOARD OF T.I.E. FIGHTERS.** (TCF, 1977) Pen & ink and India ink wash on 4 in. x 9 ¼ in. vellum, of two Empire-fleet "Twin Ion Engine" bat-wing fighters. Joe Johnston, now a successful big-budget action-film director, started his career answering an employment ad as a college student which placed him as Effects Illustrator and Designer, quickly rising to Art Director: Visual Effects for the initial *Star Wars* trilogy. Iconic image for one of the most seminal films in its genre. **\$1,200 – 1,500**

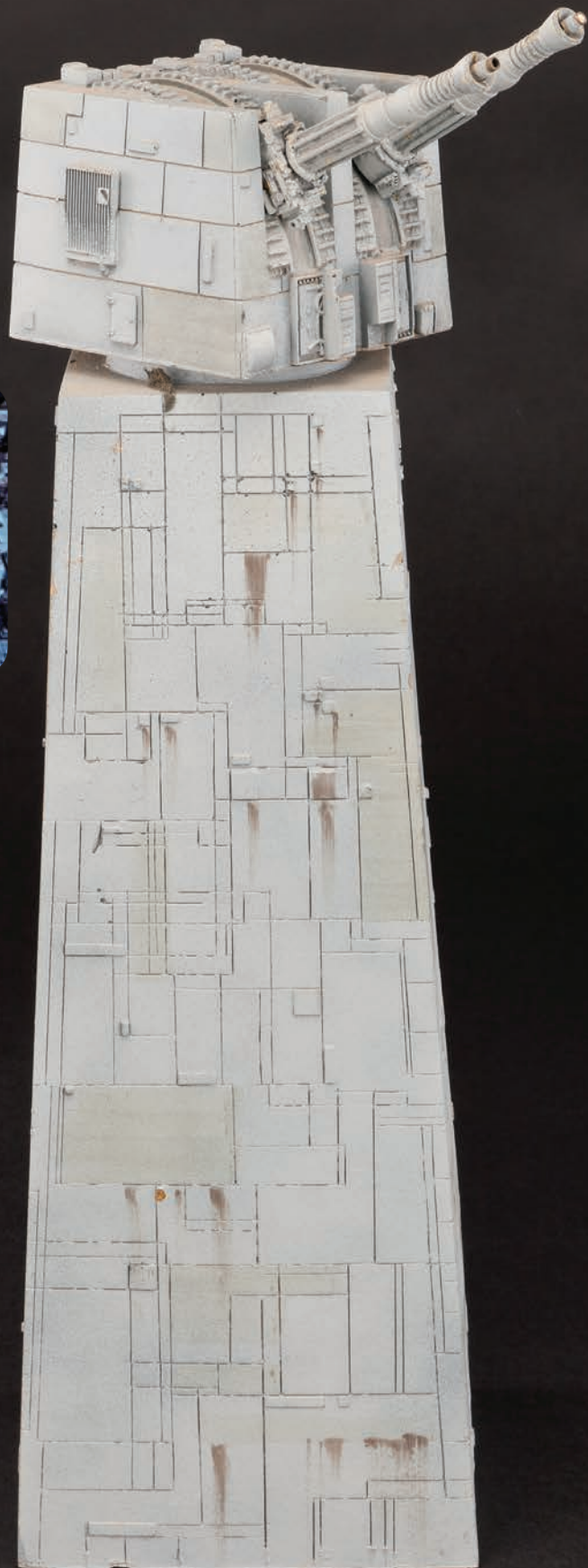


**918. STAR WARS: EPISODE IV- A NEW HOPE ORIGINAL 1974 EMPLOYMENT AGREEMENT BETWEEN GEORGE LUCAS AND GARY KURTZ, SIGNED BY BOTH.** (TCF, 1977) Dated January 10, 1974, this "Producer's Loanout Agreement" on 16 brad bound legal size pages, lays out a contract of employment between George Lucas (as THE STAR WARS CORPORATION) and Gary Kurtz (as KINETOGRAPHICS) for Kurtz to be employed as producer of a film entitled *The Star Wars*. For completion of "the first photoplay", Kurtz is to pay Lucas \$50,000 plus 5% of the net profits, if any. This contract represents what is likely the first documented "seed" that would grow exponentially into one of the most popular and profitable films in history. Signed boldly and neatly on page 15, "George W Lucas Jr" in blue ink, and twice "Gary D Kurtz" in black ink. Title page has pinholes at corners and tiny losses, separated at one brad, though rest of document remains Very Fine. **\$2000 – \$3000**





**919. HERO SCREEN-USED STEPPER MOTOR-DRIVEN TURBOLASER TOWER FROM *STAR WARS: EPISODE VI – RETURN OF THE JEDI*.** (TCF, 1983) Turbolasers are an integral component of the Death Star's defenses. This hero Turbolaser Tower was built with a computer-controlled stepper motor in order to sync with the motion control camera during the filming of the climactic assault on the new Death Star in *Return of the Jedi*. Standing 15 in. tall, the tower tapers slightly and is topped off with a square rotating turret fitted with two poseable resin laser cannons. The tower is constructed of high density polyurethane foam with the siding scored and detailed to appear like metal paneling expertly painted battleship gray and realistically distressed with rust running down the sides of the tower. The back side of the tower features a 2 ¾ in. x 4 ¾ in. rectangular hole revealing the stepper motor and metal shaft leading to the turret. Fantastically rare, only two motor-driven Turbolaser Towers were built for *Return of the Jedi*, and only one large-scale motorized tower was built for the original *Star Wars* (which resides at the Lucas Archives). A fantastic, instantly-recognizable artifact from this legendary franchise. **\$35,000 – \$45,000**



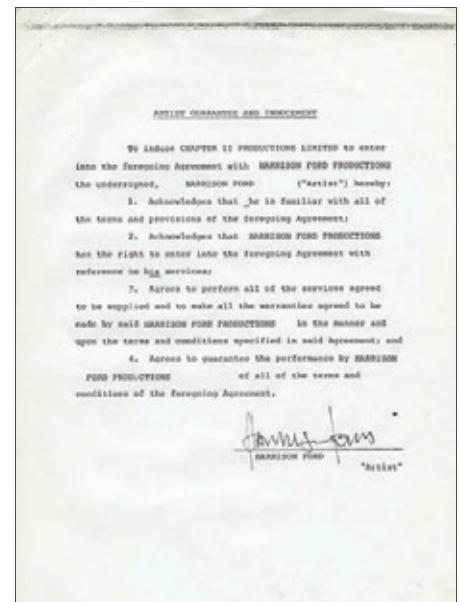




920. *STAR WARS: EPISODE V- THE EMPIRE STRIKES BACK* PRODUCTION MADE REBEL HELMET. (TCF, 1980) Vacuum-formed plastic "Rebel Alliance" pilot helmet with deluxe foam lining, production-made for *The Empire Strikes Back*. Likely only used for longer group shots, such as the evacuation of the Rebel base on Hoth, as it has not been "hero" decorated for an individual pilot. Some minor cracking around entry from stretching while placing upon actors, otherwise essentially as production-used. **\$3,000 – \$5,000**



921. *REBEL BLASTER RIFLE FROM STAR WARS: EPISODE V- THE EMPIRE STRIKES BACK*. (TCF, 1980) Molded fiberglass "Rebel Alliance" blaster rifle used in the snowy Hoth battle scenes against the Empire's Snow Troopers. Many props in the earlier entries of the *Star Wars* saga, by necessity and economy, were recycled in varying degrees, and this blaster rifle has lost its barrel extension and rear stock-sight, almost certainly to other weapons during production, or to make this one become different for another scene. Blaster rifles with this body and details are seen on screen with varying stock and clip shapes and sizes. Black enamel painted over intricate detail casting, likely molded from an altered actual weapon. Obvious signs of aggressive production use including broken cooling vanes and many scrapes, though still an immediately identifiable prop from a revered film legacy. **\$3,000 – \$5,000**

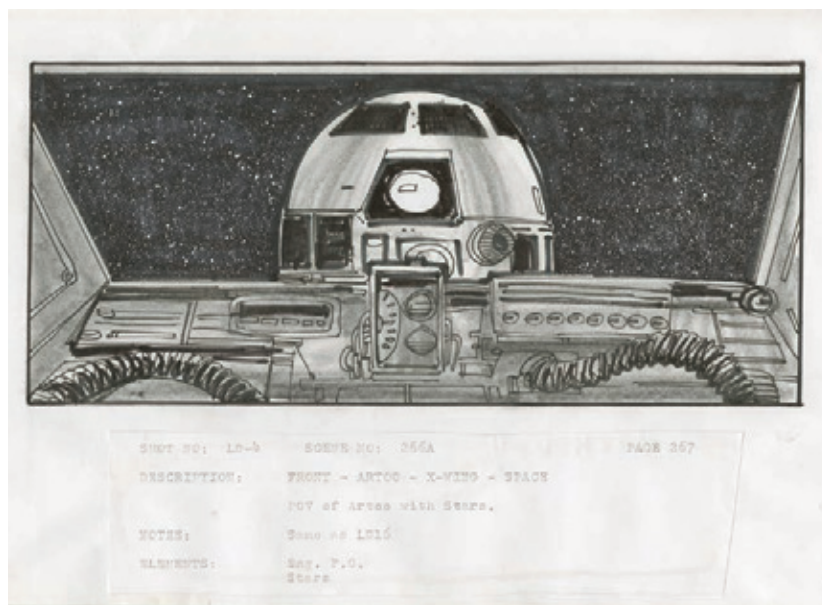


922. *STAR WARS: EPISODE V- THE EMPIRE STRIKES BACK* EMPLOYMENT CONTRACT SIGNATURE PAGE SIGNED BY HARRISON FORD. (TCF, 1980) The legal size final page of a contract between "CHAPTER II PRODUCTIONS LIMITED" (the pseudonym for Lucasfilm to maintain secrecy) and "HARRISON FORD PRODUCTIONS" which secures Ford's "Artist" services for what was referred to in the now-missing foregoing contract as *The Empire Strikes Back*. Signed boldly and neatly "Harrison Ford" above line labeled "Artist". Slight handling, with tiny pinholes in upper left corner, else Fine. **\$1,000 – \$1,500**





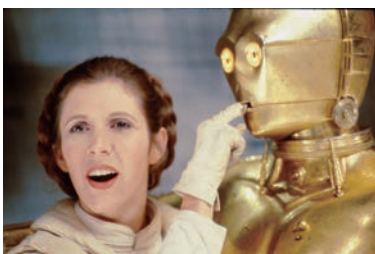
**923. STAR WARS: EPISODE V- THE EMPIRE STRIKES BACK R'82 COLOR-VARIANT ONE-SHEET POSTER.** (TCF, 1980, R'1982) When the presses started rolling for the 1982 re-issue of *The Empire Strikes Back*, the printing press contractor for National Screen Service in Texas accidentally punched in the wrong color code for the blue background, resulting in this sky-blue color variant, of which virtually every printed example was destroyed (the studio wanted dark blue). This unusual variant is actually far rarer than the much-heralded *Revenge of the Jedi*, as there are purportedly only approx. 20 surviving examples of this, making it the "Inverted Jenny" of the vintage collectible movie poster field. Near Mint on linen, with only traces of fold retouching. **\$800 – \$1,200**



**925. STAR WARS: EPISODE V- THE EMPIRE STRIKES BACK PEN & INK STORYBOARD OF R2-D2 IN X-WING FIGHTER.** (TCF, 1980) Pen & ink and India ink wash on 7 in. x 10 ¼ in. illustration paper with scene and content snipe pasted to lower blank margin. Unsigned; artwork is attributed to Joe Johnston, and image depicts R2-D2 as viewed from Luke Skywalker's rear perspective from within cockpit of the X-Wing fighter. Very Fine. **\$2,000 – \$3,000**



**926. STAR WARS: EPISODE IV- A NEW HOPE JOE JOHNSTON PEN & INK STORYBOARD OF PRINCESS LEIA'S SHIP.** (TCF, 1977) Pen & ink and India-ink wash on 4 in. x 9 ¼ in. vellum, of Princess Leia's ship. Joe Johnston, now a successful big-budget action-film director, started his career answering an employment ad as a college student which placed him as Effects Illustrator and Designer, quickly rising to Art Director: Visual Effects for the initial *Star Wars* trilogy. A small yet vital piece in the jigsaw puzzle of production that becomes *Star Wars*. **\$600 – \$800**



**924. STAR WARS: EPISODE V- THE EMPIRE STRIKES BACK COLLECTION OF (40) BLOOPER COLOR SLIDES.** (TCF, 1980) Collection of (40) original studio publicity department 35mm color slides of "bloopers" and posed gag-shots, each with production info and photographer's credit stamped on cardboard surrounds. A delightful assortment of funny and unique images of Luke, Leia, Han, Yoda, the robots, etc. all hamming it up for the camera. Many previously unpublished scenes. Very Fine. **\$1,000 – \$1,500**





**927. STAR WARS: EPISODE V- THE EMPIRE STRIKES BACK PRODUCTION-MADE MINIATURE OF LUKE SKYWALKER'S X-WING FIGHTER .** (TCF, 1980) Though a few other X-Wing resistance fighters flash by near film's end, there is only one, Luke Skywalker's, which is featured throughout this entry in the epic *Star Wars* saga. As per facsimile LOA included, this miniature (12 in. x 11 in. x 2 in.) effects-shots model was "made at ILM in San Rafael and was used on a number of multi-element motion control shots". Modeling credit is attributed to Mike Fulmer and Wesley Seeds. The coloring, weathering, blast marks, and the presence of a tiny "R2-D2" indicate this to be an effects-model for Luke's hero craft. Mounted on a professionally prepared display. One of the great, immediately recognized icons of science-fiction film history. **\$40,000 – 60,000**





**928. ORIGINAL PRODUCTION MADE "DARTH VADER" HELMET & SHOULDER ARMOR FROM *STAR WARS: EPISODE V- THE EMPIRE STRIKES BACK*.** (TCF, 1980) This Darth Vader helmet and shoulder armor came directly from the set of *The Empire Strikes Back* in early 1980 located at Pinewood Studios. The helmet and armor were supplied by Lucasfilm to N.J. Farmer and Associates LTD for the purpose of creating replica touring suits for the premiere of *The Empire Strikes Back* in May 1980. The Fiberglass helmet consists of two-tone face mask that was secured with elastic straps with metal buckles, featuring internal polyurethane foam padding. A circular PVC ring on top meshes with a larger ring within the top of the dome portion of the helmet to secure the two helmet pieces together. The ICI Perspex 912 lenses appear to match existing screen-used lenses. The helmet exhibits cracks and damage that may have happened during production prior to Farmer receiving the piece (which might explain it being chosen for creating the mold for making the Vader touring suits). According to a letter provided by Farmer (included in this lot), "The costume had been in store in Farmer Studios for around 18 years and was in a pretty poor condition. As far as I can remember the company spent some time on extensive repairs and refurbishment..." The helmet and shoulder armor exhibit the amateur refinishing/restoration with some uneven sanding (most noticeably at the nose bridge, but in other areas as well) and crude paint application. A rare opportunity to acquire a production made Darth Vader helmet with shoulder armor from *Star Wars: Episode V - The Empire Strikes Back*—the most iconic villain in cinematic history. **\$40,000 - \$60,000**





**929. STAR WARS: EPISODE V- THE EMPIRE STRIKES BACK REMOVABLE HAND FROM C-3PO .** (TCF, 1980) Flexible formed-vinyl “C-3PO” removable right hand with painted detail for raised wiring and fingertips, used during production of *The Empire Strikes Back*, until appearance became unacceptable for screen-use. Acquired directly from an on-set dresser to “C-3PO”, and the included LOA states “The gold plating on these hands never stuck properly, and the finish wore off quickly as they were used, so a number of hands were made.” (The “greeblies” from back of the hand were recycled for the next hand put into screen-service). Apart from paint loss and stiffening with age (C-3PO was designed with a certain amount of “weathering”), this artifact remains in Fine condition. Mounted to special wooden display, which allows rotation for full viewing. **\$20,000 – \$30,000**



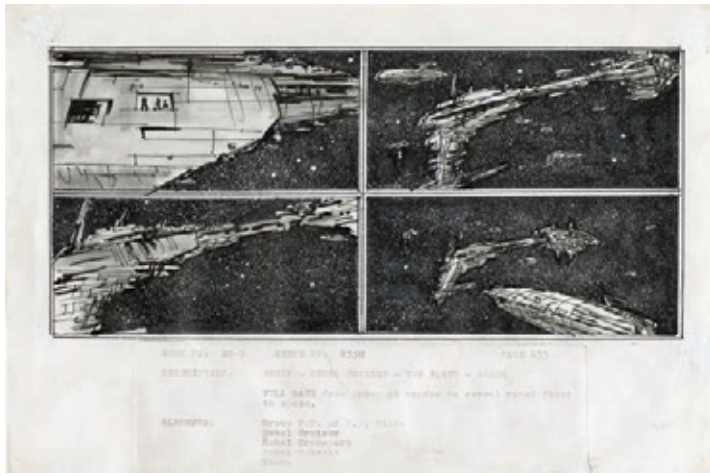
**930. INDUSTRIAL LIGHT & MAGIC ARRIFLEX 35 III “WORKHORSE” CAMERA.** This camera (with stamped metal plate bearing “I.L.M. 01112”, plus an ILM barcode) was the workhorse for ILM since 1982. This is the only Arriflex 35 III ILM owned. This camera was fitted with extra pins for stabilization for high-speed photography action scenes. It is in working condition, and was taken right out of production with all the gaffers’ tape, markings, and address labels still intact on the flight cases for the true collector. “This camera has done a lot of work for ILM, especially since 2000” per Marty Rosenberg, director of photography for Industrial Light & Magic, and Kernel Optical. The Arriflex 35 III received the Scientific and Engineering Award (Academy of Motion Picture Arts and Sciences) awarded to Arnold & Richter engineering staff Otto Blaschek and Arriflex Corporation “for the concept and engineering of the Arriflex 35 III motion picture camera.” (1988). This particular camera has been employed in the making of such amazing movies as: *Star Wars: Episode I - The Phantom Menace*, *Pirates of the Caribbean* films, *Indiana Jones and the Kingdom of the Crystal Skull*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Chamber of Secrets*, *Men in Black II*, *Jurassic Park III*, *Always*, *The Green Mile*, *Saving Private Ryan*, *Deep Impact*, *Titanic*, *Back to the Future III*, *Star Trek: Terminator Salvation*, *Mission Impossible 3*, *The Hunt for Red October*, *Total Recall*, *Field of Dreams* to name a few. It comes with its own transport case with a 400 ft. magazine. In addition, there is an additional 400 ft. magazine (with ILM barcode) and its own transport case, a 200 ft. magazine in its own case, and a 1,000 ft. magazine (with Lucas Arts barcode) in its own case. All transport cases bear ILM barcodes. This camera is in working order but comes without a lens. Special shipping arrangements will apply. **\$6,000 – \$8,000**





**931. STAR WARS: EPISODE V-THE EMPIRE STRIKES BACK SCREEN-USED SNOWTROOPER HELMET.** (TCF; 1980) Vacuum-formed plastic Imperial Snowtrooper helmet with white vinyl wind and snow shields and green lenses, entirely original and unrestored as production made, and screen-used for the battle scenes on Hoth in *Star Wars: The Empire Strikes Back*. Interior of dome is set with a construction-helmet suspension. Believed to be the only Snowtrooper helmet to ever come to market, this is a true "Holy Grail" for not only *Star Wars* fans, but film costume collectors in general. Shows a fair amount of production use with scuffs and scrapes, but entire structure is sound and complete. From our years of experience handling this kind of artifact, this could easily be the only chance to acquire an exceptional Snowtrooper. **\$60,000 – \$80,000**





**932. STAR WARS: EPISODE V-THE EMPIRE STRIKES BACK 4-PANEL PEN & INK STORYBOARD OF REBEL VESSELS.** (TCF, 1980) Pen & ink and India-ink wash on 8 in. x 12 in. illustration paper with scene and content snipe pasted to lower blank margin. Unsigned; artwork is attributed to Joe Johnston, and images depict a variety of Rebel Alliance spacecraft in four small panels. Very Fine. **\$2,000 – \$3,000**



**933. STAR WARS: EPISODE VI- THE RETURN OF THE JEDI MASSIVE PRODUCTION WARDROBE PLANNING AND CONTINUITY BIBLE.** (TCF, 1983) Three-ring binder stuffed full to 2 ½ in. thick with (80+) wardrobe department costume test stills, and numerous fabric and color sample inserts. Sections divided with original tabs including “R2-D2, Characters, Chewbacca, Darth Vader, Princess Leia” etc., plus lesser figures “General Madine, Imperial Dignitary, Mon Mothma” etc.; interspersed sheets have color swatches, sizes, costume element descriptions, etc. Contents are quite possibly totally unique to this binder, which was the definitive wardrobe “Key Set” reference for planning and executing costumes for *The Return of the Jedi*. Historically exceptional. **\$1,000 – \$1,500**



**934. UGNAUT MASK FROM STAR WARS: EPISODE V-THE EMPIRE STRIKES BACK.** (TCF, 1980) This is an authentic, screen-worn “Ugnaut” mask from the vintage classic *Star Wars: Episode V-The Empire Strikes Back*. This foam latex, paint and hair construction is one of only (4) Ugnaut masks made for the film and can actually be screen-matched. The mask was originally obtained from *Star Wars* makeup maestro Stuart Freeborn and has undergone sympathetic restoration to ensure it will last for many years to come. Original paint, texture stamp and hair work is still present and identifiable on this extremely rare, original relic from an early entry in the *Star Wars* legacy. **\$15,000 – \$20,000**



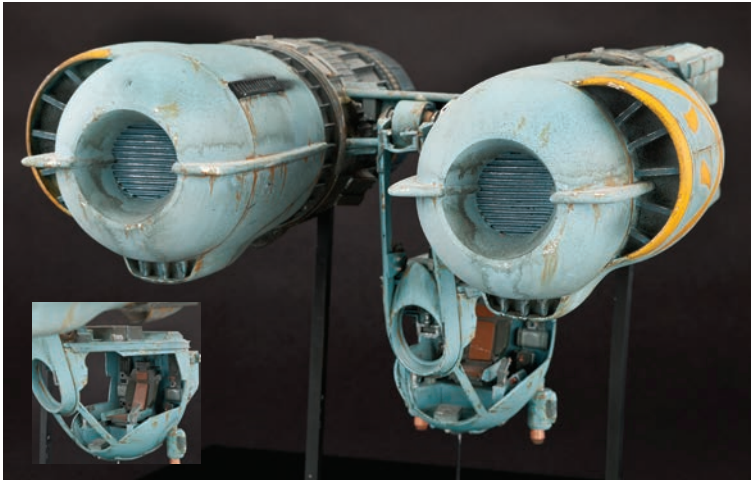


**935. *STAR WARS: EPISODE VI- THE RETURN OF THE JEDI* SCREEN-WORN STORMTROOPER HELMET.** (TCF, 1983) Empire Stormtrooper uniform helmet of vacuum-formed plastic with intricate paint detail, and rubber suit-gasket and brow bumper, screen-worn by credited stunt performer Billy Horrigan (whose name is marked inside). Convex darkened eye lenses have been replaced after production, and helmet shows scuffing, soiling, and some minor cracking from vigorous screen-use, though is otherwise complete with breathing filters and decoration. Only a handful or so of screen-used Stormtrooper helmets have ever surfaced in the collector's marketplace. **\$80,000 – \$120,000**





**936. STAR WARS: EPISODE I - THE PHANTOM MENACE ILM POD RACER MAQUETTE (#1).** (TCF, 1999) This is a 9 in. x 6 ½ in. maquette for a Pod Racer created during preproduction of *Star Wars: Episode 1 - The Phantom Menace*. This scratch-built resin vehicle was created in the concept stages of "Anakin's" unforgettable Pod Race on the planet Tatooine. The detailed model features an almost fish-shaped hull with two hatches at the top one main gun up front. The detail is remarkable and earth tone and metallic paint is hyper realistic right down to the age and weathering of the finish. Although this design never made it into the film, it was featured in "The Art of Star Wars : Episode 1" exhibition. Comes displayed on a 12 in. x 7 ½ in. base. In Very Fine condition. **\$3,000 – \$5,000**

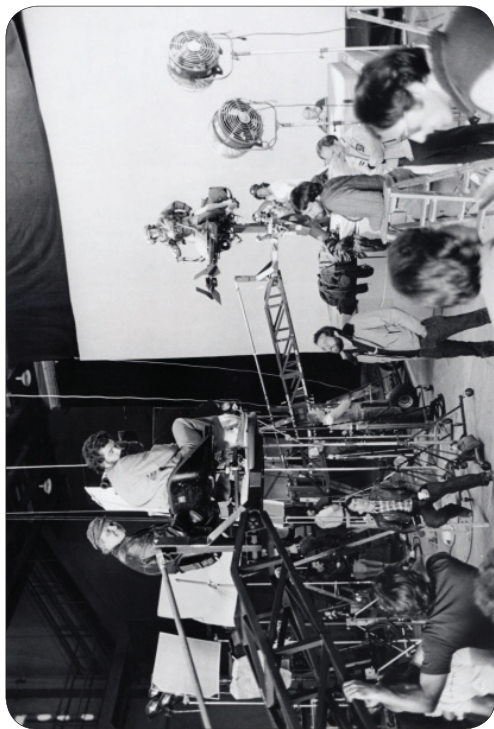


**937. STAR WARS: EPISODE I - THE PHANTOM MENACE ILM POD RACER MAQUETTE (#2).** . (TCF, 1999) This is a 9 in. x 8 in. maquette for a Pod racer created during preproduction of *Star Wars: Episode 1 - The Phantom Menace*. This scratch-built resin vehicle was created in the concept stages of "Anakin's" unforgettable Pod Race on the planet Tatooine. The incredible model features two immense engines straddling a suspended pod where pilot would sit and operate the vehicle. The detail is remarkable and the blue, yellow and metallic paint is hyper realistic right down to the age and weathering of the finish. Although this design never made it into the film, it was featured in "The Art of Star Wars: Episode 1" exhibition. Has a loose part on the horizontal span; otherwise Fine. Comes displayed on a 12 ½ in. x 13 ½ in. base. **\$3,000 – \$5,000**



**938. HERO "JAWA" MASK FROM STAR WARS: EPISODE I - THE PHANTOM MENACE.** (TCF, 1999) This is a screen-worn Jawa mask from *Star Wars: Episode 1 - The Phantom Menace*. Made of coarse black, nubby-wool, this mask takes the form of a hood that blacks-out features of the wearer. Inside the hood are integral goggles set in a dense foam pad that cradles a pair of lights to shine out of reflective openings in the front of the mask. An effect that gives the rodent-like denizens of Tatooine their signature glowing eyes. The goggle-light wires are present. This Jawa mask would have been worn under a hooded robe and seen in Tatooine scenes in particular and in the extended version of the Pod Race scene. A rare and authentic *Star Wars* costume piece. In Excellent condition. **\$12,000 – \$15,000**





939. INDUSTRIAL LIGHT & MAGIC MOVIE CAMERA CRANE USED TO FILM *STAR WARS*, *INDIANA JONES*, AND *PIRATES OF THE CARIBBEAN*. This crane was purchased at the court ordered auction of Kerner Optical, formerly Industrial Light & Magic. It is a Matthews Tulip Crane (serial number 816726) with bar code next to the riveted manufacturer's plate stating, "Lucas Digital LTD." Originally manufactured in the late 70s, the crane features two riding seats on a platform with a camera pedestal in between. The innovative "light weight" design of this crane won Matthews an Academy Award for Technical Achievement in 1983. It rises to about 13 ft., (or 25 ft. with the included 12 ft. extension custom-fabricated by ILM). Included is approx. 100 feet of "Dexter" track, on which it can run back and forth, and original accessories including pneumatic tires and other wheel sets for different applications. From its purchase in 1982, this crane was in use at ILM filming legendary special effects sequences in *Star Wars: Episode IV - Return of the Jedi*, *Indiana Jones and the Temple of Doom*, and more recently the *Pirates of the Caribbean* films. In continuous operation on the stage until the Kerner bankruptcy, scores of music videos, commercials, and other Spielberg and Lucas films made use of the crane. In operating condition. An historic piece of movie-making equipment with exceptional provenance. **\$25,000 - \$35,000**



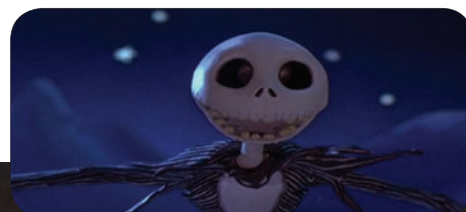


**940. "RODIAN" MASK (GREEDO LOOK ALIKE) FROM *STAR WARS: EPISODE I - THE PHANTOM MENACE*.** (TCF, 1999) This is an actual screen-worn "Rodian" mask from *Star Wars: Episode I - The Phantom Menace*. The mask is a one-piece foam latex on nylon fabric construction. A slit up the back for easy application has been sealed with an appliance. Expert paint and vacuum-formed bug eyes complete the mask. Rodians are the same species and look similar to the Bounty Hunter "Greedo" that "Han Solo" dispatches in *Star Wars Episode III - A New Hope*. This Rodian mask is seen throughout the film and particularly in the Pod Racing scene. A rare and authentic *Star Wars; Episode IV* costume piece. In Excellent condition. **\$15,000 – \$20,000**





**941. ORIGINAL POSTER ART FOR *STAR WARS: EPISODE III - REVENGE OF THE SITH* BY DREW STRUZAN.** (Lucasfilm, 2005) Original poster art concept for *Star Wars Episode III: Revenge of the Sith*. This artist-signed poster concept features "Anakin Skywalker", "Obi-Wan Kenobi," "Yoda", "Padme" and other elements from the film, all in the shadow of Darth Vader's iconic helmet. The artwork measures 14 in. x 22 in. and consists of black and white oil pastels on a 22 in. x 30 in. gray illustration board. This concept art was used in the development of the final movie poster created by acclaimed artist Drew Struzan whose popular work has graced a number of famous *Star Wars* posters. In Excellent condition. **\$10,000 – \$15,000**



**942. Five (5) "JACK SKELLINGTON" PUPPET HEADS FROM *THE NIGHTMARE BEFORE CHRISTMAS* AND *JAMES AND THE GIANT PEACH*.** (Buena Vista, 1993) These Jack Skellington heads were created to change Jack's expression during stop-motion animation and used in the filming of *The Nightmare Before Christmas* and *James and the Giant Peach* (as "Captain Jack"). The (5) heads are made of solid cast resin, hand painted and fitted with a small threaded port under each skull where a post from a body attached. Each of the 2 in. round heads displays a different extreme expression. In Very Fine condition. **\$8,000 – \$12,000**





**943. THE NIGHTMARE BEFORE CHRISTMAS SKYLINE SET PIECE.** (Buena Vista, 1993) This is the screen-used Halloween Town "Skyline" that was used in the Tim Burton animated classic *The Nightmare Before Christmas*. This 93 in. x 60 in. set piece can be clearly seen in the opening scenes of the film over the song "This is Halloween". The panoramic shot shows all the buildings in Halloween Town as this piece includes "Dr. Finkelstein's" Lab, "Jack Skellington's" House and the Main Gates into Halloween Town. This set piece is composed of wood substructure, carved Styrofoam and applied and sculpted composite surface. The piece is finished with black and gray monochromatic paint detail. In Excellent condition and possibly the largest screen-used piece of *Nightmare* memorabilia you'll ever have a chance to acquire. Special shipping arrangements will apply. **\$8,000 – \$12,000**





944. **NIGHTMARE BEFORE CHRISTMAS FULL-SIZE SLEIGH (ONLY 2 MADE).** (Buena Vista, 1993) This is one of only two large-scale screen-used "Jack Skellington" sleighs from *The Nightmare Before Christmas*. The masterfully designed and constructed miniature consists of metal sled-runners, wood substructure, a resin coffin-cabin, aluminum rod reinforcement and large metal and resin trash-can caboose. In the movie, Jack takes over Christmas and "Sandy Claws" duties and flies this sleigh (drawn by skeleton reindeer) to deliver creepy presents to freaked out kids everywhere. The 39 in. x 15 ½ in. model is painted in great detail. There are aluminum hitching brackets on the back of the model and mounting rods running the length of the coffin. The two-part lid of the coffin can be closed, but is not hinged for such. The model exhibits signs of production wear, but is intact and a highly impressive and recognizable piece from this beloved Tim Burton film. \$30,000 – \$50,000





945. "ZERO'S" TOMBSTONE DOGHOUSE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) 9 in. x 3 in. "Zero's" warped-perspective tombstone from *The Nightmare Before Christmas*. Cast resin tombstone in the style of a surrealistic doghouse. Features a relief image of a Zero-skull & crossbones. A fitting resting place for Jack Skellington's "best friend and pet". Comes affixed to a 6 in. round base. In Very Fine condition. \$20,000 - \$25,000







946. *THE NIGHTMARE BEFORE CHRISTMAS* "THIS IS HALLOWEEN" SEQUENCE OF (12) STORYBOARDS. (Buena Vista, 1993) The spectacular Tim Burton classic opens with the song "This Is Halloween" when we're introduced to Halloween Town and its kooky citizens. This series of (12) storyboards, each measuring approx. 8 in. x 6 in. are a sequence from that opening scene. "Jack Skellington", "Sally", "The Mayor" and even "Oogie Boogie" are present. The boards are accomplished with pencil, ink and colored pen on artist board. The individual boards are professionally and archivally matted together and framed with UV protective glass in a beautiful 40 1/4 in. x 20 in. frame. Special shipping arrangements will apply. **\$7,000 - \$9,000**





947. "OOGIE BOOGIE" ORIGINAL MASTER FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) A large 21 in. tall by 22 in. wide resin "blank" or "master" positive of "Oogie Boogie" from *The Nightmare Before Christmas*. This pristine, hollow, rigid cast of the Oogie Boogie character would have been used as a positive form to make subsequent casts for negative molds used to cast flexible figures for use in the stop-motion animation process for the Tim Burton film. Unpainted. In Very Fine condition. **\$6,000 – \$8,000**



948. TOMBSTONE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) In *The Nightmare Before Christmas*, when Jack Skellington's coffin-sleigh is shot down, he ends up in a snow-covered cemetery. This is one of the tombstones from that scene. The 8 ¼ in. x 5 in. grave marker is made of cast Gypsum stone with faux marble finish. It reads, "Romanausri". A 2 in. threaded rod extends from the bottom of the piece for attachment to animation table. Some signs of production wear, all else in Very Good condition. **\$1,500 – \$2,500**

949. PUMPKIN PUPPET FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) This is a foam latex pumpkin puppet miniature. The figure is 3 in. tall and 3 in. in diameter and was used in the opening sequence of *The Nightmare Before Christmas*. The figure is a hollow foam shell, painted green and orange. It can be seen singing in the "This Is Halloween" song that introduces the world of Halloween Town in the beginning of the film. In Good condition. **\$3,000 – \$5,000**





**950. "OOGIE BOOGIE" SCREEN-USED STOP-MOTION ANIMATION PUPPET WITH ARMATURE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993)**  
A large 21 in. tall by 22 in. wide "Oogie Boogie" puppet made of foam latex rubber with a burlap-textured surface with ornamental stitching applied to look like the halves are sewn together. There is an internal fully-articulated ball and socket armature. This piece is in Excellent condition, rubber is still supple with detailed paint intact and comes with a certificate of authenticity from the Walt Disney Company.  
**\$30,000 – \$50,000**





**951. "MELTING MAN" HEAD PRODUCTION CASTING FROM *THE NIGHTMARE BEFORE CHRISTMAS*.** (Buena Vista, 1993) A 3 ¼ in. x 2 ¼ in. resin production casting of "Melting Man" character from *The Nightmare Before Christmas*. The figure appears freshly unmolded with pour stem and flashing still attached. Unpainted. In Excellent condition. **\$400 – \$600**



**952. SET OF (3) "DR. FINKELSTEIN" UTENSILS FROM *THE NIGHTMARE BEFORE CHRISTMAS*.** (Buena Vista, 1993) A set of (3) approx. 8 in. utensils seen hanging from "Dr. Finkelstein's" stove hood in *The Nightmare Before Christmas*. The utensils are made of cast resin and twisted metal wire assembled and painted to appear as aged metal. **\$600 – \$800**



**953. PUMPKIN-SPIDER PUPPET FROM *THE NIGHTMARE BEFORE CHRISTMAS*.** (Buena Vista, 1993) "Pumpkin-Spider" production-made for *The Nightmare Before Christmas*. This is a rigid resin figure measuring approx. 5 in. x 2 ½ in. Painted black and orange with a black widow spider's red hourglass on the bottom. Legs end in subtle ½ in. pins for attachment to animation table. In Excellent condition. **\$3,000 – \$5,000**





954. "SALLY" SCREEN-USED BOWL AND SPOON FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) These are over-sized bowl and spoon props used for close up insert shots of "Sally's" attempt to poison "Dr. Finkelstein". Both are made of cast resin, painted to look like crudely carved wood. The 5 ½ in. diameter bowl has an etched design around the perimeter. The 7 in. long spoon is slotted for Sally to fool the Dr. when she pretends to drink the poison soup herself. In Excellent condition. \$2,500 - \$3,500



955. "DR. FINKELSTEIN" ANIMATE-ABLE MICROSCOPE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) "Dr. Finkelstein's" microscope constructed of resin with metal details and seen prominently in his laboratory. This prop is fully hinged and was given to Merrick Cheney as a crew gift, it comes with a signed letter from Disney, it is also a one-of-a-kind item. Measures 10 ½ in. tall. Includes a Skellington Productions COA.. \$4,000 - \$5,000





**956. SCISSORS AND SKULL CUP FROM *THE NIGHTMARE BEFORE CHRISTMAS*.** (Buena Vista, 1993) Miniature 3 ¾ in. scissors from the scene where “Jack Skellington” cuts a beautiful paper snowflake/spider. The Tim Burton-esque scissors are made of actual metal and do operate. Scissors are also visible in the foreground of a page #50 photo in Frank Thompson’s book; [Tim Burton’s Nightmare Before Christmas: The Film, the Art, the Vision](#) (Disney Editions, 1993). Set includes a 1 ¼ in. resin mug painted to look like dark hammered iron with skull features, also in the scissors scene. Both pieces in Excellent condition. **\$3,000 – \$5,000**



**957. “MAYOR” HERO MEGAPHONE FROM *THE NIGHTMARE BEFORE CHRISTMAS*.** (Buena Vista, 1993) The quintessential version of this prop, used throughout the film by “The Mayor” of Halloween Town. The 3 in. x 1 ¼ in. megaphone is a cast resin piece that’s painted to look like weathered metal. The miniature was given to Glen Shadix (voice of The Mayor) after the movie wrapped production. Comes with an LOA from Glen Shadix himself. The 3 in. megaphone is in Very Good condition. **\$5,000 – \$7,000**



958. "JACK SKELLINGTON'S" ELECTRIC CHAIR AND POWER CONSOLE FROM *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) A shockingly impressive 16 in. x 5 in. resin, wood, wire and metal electric chair miniature with fabric leg and arm straps. The chair is meticulously detailed, from the charred wood components to the electrical box and bonnet. The chair comes with the power console (which actually toggles up and down) and gauge model that operate this deadly looking chair. Both pieces are affixed atop a 13 in. x 11 in. oval wooden base. In Very Fine condition. \$10,000 – \$12,000







959. PAIR OF ORIGINAL CONCEPT ARTWORKS OF "JACK SKELLINGTON" AND "SALLY" IN *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) (1) "Jack Skellington" and (1) "Sally" portraits of the characters peering into mirrors. Accomplished in pastel on leaves of artist's black illustration board measuring 6 ½ x 6 ¾ in. Two (2) beautiful pieces of original concept artwork from this endearing film. \$2,000 - \$3,000

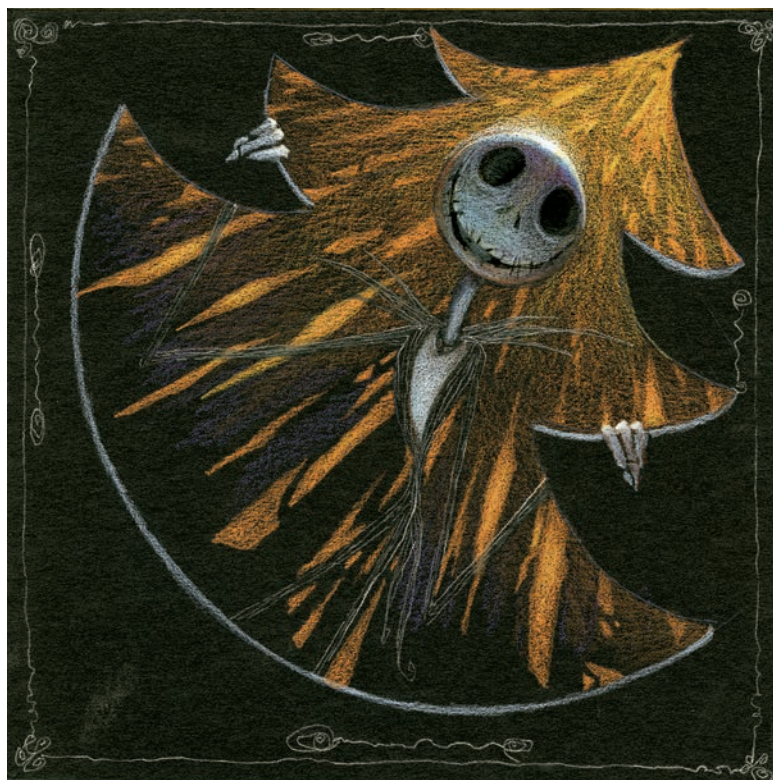


960. ORIGINAL CONCEPT ART OF "JACK SKELLINGTON" FALLING THROUGH SNOWFLAKES IN *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept artwork featuring "Jack Skellington" falling from the sky against a starry background which is accomplished in pastel and airbrush on a leaf of artist's black illustration board measuring 9 ¼ x 9 ¼ in. A wonderful piece of original production artwork from the film and perfect for framing. \$2,000 - \$3,000





961. CONCEPT ART OF "OOGIE BOOGIE" AND "SANTA" IN *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept artwork featuring "Oogie Boogie" clutching "Santa Claus" with sneering skulls pictured in the background. Accomplished in pastel on a leaf of artist's black illustration board measuring 10 ¾ x 12 ½ in. A beautiful piece of original concept artwork from this endearing film and perfect for framing. \$2,000 - \$3,000



963. ORIGINAL CONCEPT ART OF "JACK SKELLINGTON" FRAMED BY A CHRISTMAS TREE IN *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept artwork featuring "Jack Skellington" peering down through a Christmas tree-shaped hole. Accomplished in pastel on a leaf of artist's black illustration board measuring 8 ¾ x 8 ¾ in. A beautiful piece of original concept artwork from this endearing film. \$1,500 - \$1,800



962. "JACK SKELLINGTON" IN A GRAVEYARD SCENE FOR *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept artwork featuring "Jack Skellington" leaning over a tombstone in a graveyard with yellow moon in the night sky. Accomplished in pastel on black illustration board measuring 11 ¼ x 9 in. A beautiful piece of original concept artwork from this endearing film. \$2,000 - \$3,000



964. ORIGINAL CONCEPT ART OF "SALLY" AND "DR. FINKELSTEIN" IN *THE NIGHTMARE BEFORE CHRISTMAS*. (Buena Vista, 1993) Original concept artwork featuring the supine "Dr. Finklestein" holding "Sally's" severed arm aloft while Sally flees. Accomplished in pastel on a leaf of artist's illustration board measuring 12 ½ x 12 in. A beautiful piece of original concept artwork from this endearing film and perfect for framing. \$2,000 - \$3,000





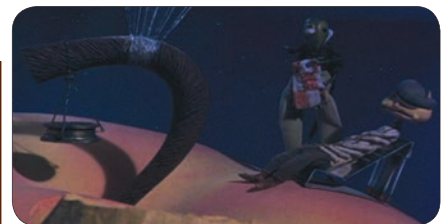
**965. ORIGINAL CHARACTER STUDY SKETCH OF “CAPTAIN JACK” FOR *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) The character “Captain Jack” is a thinly veiled cameo by “Jack Skellington”. This sketch is accomplished in pen and ink on 8 ½ in. x 11 in. artist paper. A terrific piece for the Tim Burton, *James and the Giant Peach* and *Nightmare Before Christmas* admirer. In Excellent condition. **\$400 – \$600**



**966. SET OF “MISS SPIDER” FACES FROM *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) A studio-made 10 in. x 14 in. foam core box containing (14) different expression faces for the character of “Miss Spider” from *James and the Giant Peach*. Each resin face represents a different expression and is painted in amazing detail. These faces were used in the process of stop-motion animation of the Miss Spider character. Also included are (4) sets of character eyelids. The box is marked “Spider Faces Serious Set 2”. There are other various studio labels and markings. All pieces in Very Fine condition. **\$1,000 – \$1,500**



**967. SEAGULL FROM *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) This beautiful stop-motion Seagull animation puppet measures 11 in. from wing to wing and 5 in. from beak to tail. The model consists of foam rubber body on metal armature and resin wings, beak and tail attached. The entire figure is painted in gray and black with orange feet and beak. The foam components show wear and some deterioration from age but overall in Very Good condition. **\$1,500 – \$2,500**



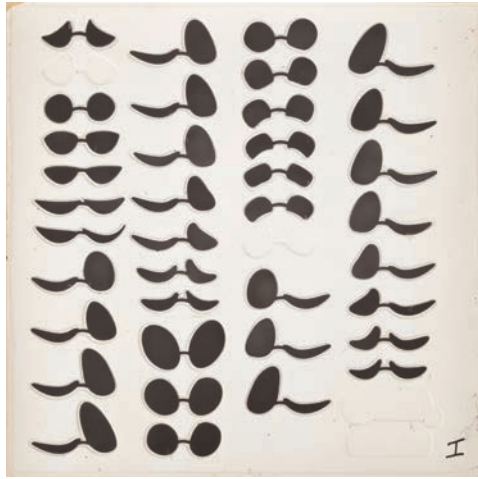
**968. COMPASS AND MATCHBOX FROM *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) (1) stylized resin and wire 2 ½ in. in diameter compass with vacuum-formed crystal and (1) 6 in. x 6 in. prop matchbook from *James and the Giant Peach*. Both brilliantly crafted and in Excellent condition. **\$1,500 – \$2,500**



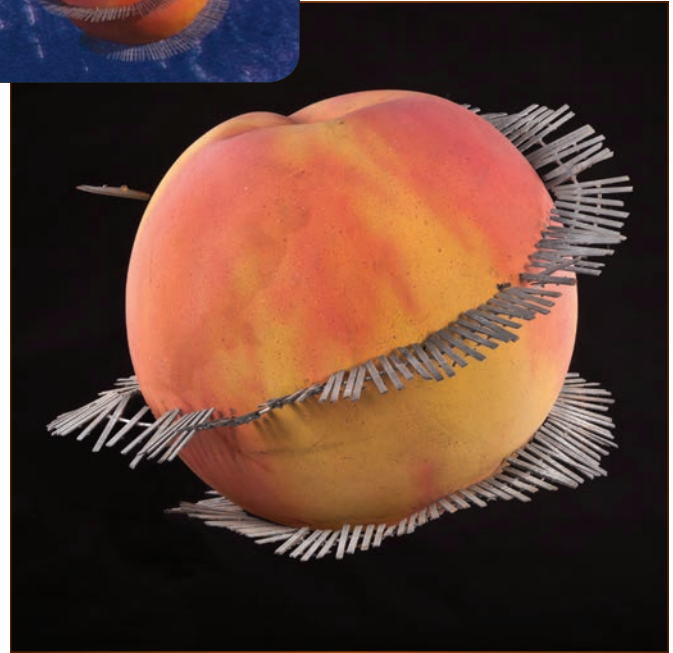


969. *JAMES AND THE GIANT PEACH* HERO "GRASSHOPPER" ANIMATION PUPPET. (Walt Disney, 1996) Original stop-motion animation puppet with ball and socket armature and fabric costume. Seen throughout the movie. At 19 in. tall, from antennae to toe, this hero "Grasshopper" puppet comes with an assortment of replaceable facial features, including eyelids, eyebrows, and a variety of mouths, each individually sculpted and painted. The mouths lock into place on the puppet's head with a magnetic registration pin, allowing a wide range of lip-sync capability and facial expression. Clothing exhibits some distress from production and age and there is light deterioration of rubber components on fingers. Still, the figure presents well and is in Good condition. An impressive display of puppet making art. \$15,000 – \$20,000





**970. "EARTHWORM" EXPRESSION EYEGLASSES FROM *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) A pair of hero "Earthworm" glasses frames and (37) interchangeable expression lenses. The eyeglasses frame is a 2 ¼ in. x 2 in. welded wire frame construct that fastens to the Earthworm's head with two posts on the glasses' ear stems. The metal lenses affix to the frames and are configured in a variety of shapes to give facial expression to the Earthworm character during stop-motion animation. A signature accessory of one of the main characters in this animated movie. **\$600 – \$800**



**972. LARGE SCALE PEACH FROM *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) This is a large, Polyurethane foam peach animation model from *James and the Giant Peach*. In the movie, the peach rolls down a hill, gathers up a fence along the way, and ends up sailing the Seven Seas with "James" and his fantasy-shipmates inside. The peach is 21 in. in diameter including the attached fence, which serves as an irregular 2 inch spiral walkway. This model would have been used for wide shots of the entire peach. It is painted and textured to look like perfectly ripe fruit and the resin walkway is detailed to look like sun bleached wooden fencing. The giant peach comes with its metal tripod footed stand. In Excellent condition. **\$2,000 – \$3,000**



**971. CORPSE BRIDE "NAPOLEON BONES APART" BACKGROUND HEAD.** (Warner Bros., 2005) A solid 2 ½ in. x 3 in. resin casting of the puppet head from the "Dwarf General", a.k.a "Napoleon Bones-Apart", used for multi-character crowd scenes where no lip-sync or jaw movement was required of the character. Studio painted and with polished beady eyes. A brilliant example of puppet making craftsmanship. In Excellent condition. **\$600 – \$800**

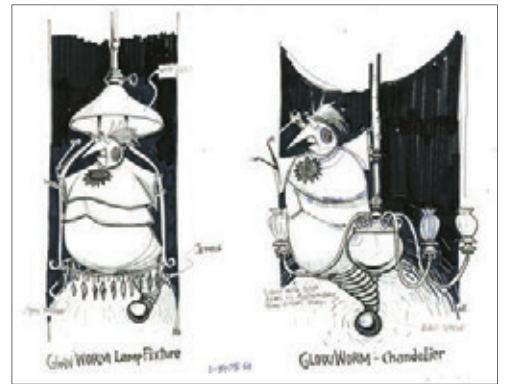


**973. CORPSE BRIDE "LAND OF THE DEAD" MUSICAL SEQUENCE SET OF (3) SWORDS AND ONE SHOVEL.** (Walt Disney, 1996) An ensemble of screen-used miniature props, including (3) resin and metal swords of varying length and style (from 8 in. to 12 in. long) and (1) vented metal and resin shovel. All pieces are studio finished to perfection. These incredible objects were used by a chorus of singing skeletons during the scene when the *Corpse Bride* is preparing for her wedding. In Very Fine condition. **\$600 – \$800**

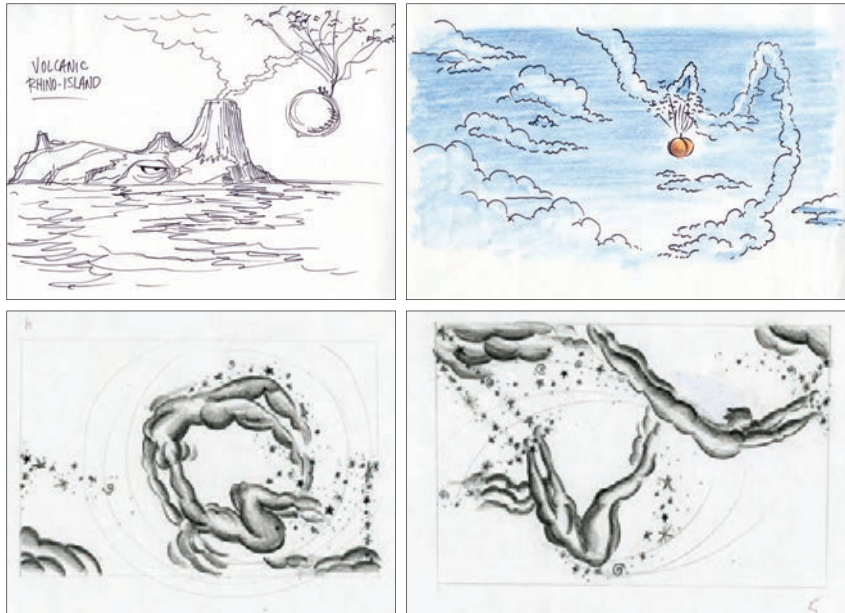




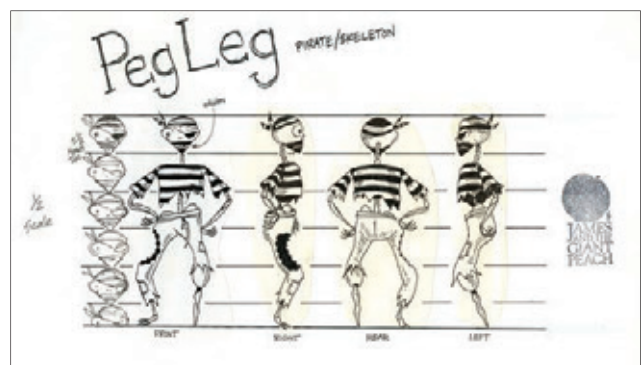
**974. Two (2) ORIGINAL CONCEPT DRAWINGS FOR *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) (2) hand drawn concept sketches for *James and the Giant Peach*. (1) of a crowded nest of sniffling birds in a snowstorm accomplished in colored pencil on 15 ½ in. x 14 in. artist board. (1) of an odd spider-woman inviting the viewer into her webbed lair accomplished in ink and colored felt pen on 8 ½ in. x 11 in. paper tipped to slightly larger board. **\$400 – \$600**



**977. Two (2) ORIGINAL MODEL DRAWINGS FOR *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) (2) hand drawn concept sketches. (1) 8 ½ in. x 11 in. sketch of "Lady Bug" in three poses accomplished in pen and colored pencil on paper. (1) 17 in. x 11 in. pencil, pen and ink drawing of "Glow Worm" perched on two different light fixtures. Signed, "B.B." **\$400 – \$600**



**975. FOUR (4) ORIGINAL STORYBOARD DRAWINGS FOR *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) (4) hand drawn concept sketches for *James and the Giant Peach*. (2) sketches of playful cloud-shaped bodies dancing in the sky. (1) volcanic Rhino Island. (1) giant peach falling through the sky. All accomplished in pencil and colored pencil on 8 ½ in. x 11 in. paper. **\$400 – \$600**



**976. Two (2) ORIGINAL CHARACTER STUDIES FOR *JAMES AND THE GIANT PEACH*.** (Walt Disney, 1996) (2) 17 in. x 11 in. character studies of "Peg Leg" and "Duck Dude". Both drawings accomplished with pen and ink on artist paper with paper cutouts affixed to page. Both pages also exhibit a *James and the Giant Peach* production stamp. **\$400 – \$600**





**978. BACKGROUND "CHORUS SKELETON" FROM *CORPSE BRIDE*.** (Walt Disney, 1996) This Skeleton puppet's armature is assembled from a combination of wire and ball and socket joints. It was featured among the chorus of singing skeletons during the musical sequence where Corpse Bride prepares for her wedding. The figure is 17 ½ in. tall and comes on a wooden base 4 in. in diameter. In Very Fine condition. **\$6,000 – \$8,000**



979. No lot.



**980. MUSICAL SEQUENCE COFFIN AND OAR.** (Walt Disney, 1996) A set of (2) Beautifully crafted screen-used props from the "Land of the Dead". The resin 16 in. x 6 in. x 2¼ in. coffin and 9 in. wooden oar were featured in the musical sequence when the *Corpse Bride* is preparing for her wedding. Hyper-realistically sculpted, cast, painted and finished, these props make an impressive display. In Excellent condition. **\$2,000 – \$3,000**





**981. THE CORPSE BRIDE “VICTORIA EVERGLOT” HERO ANIMATION PUPPET.** (Warner Bros., 2005) A beautiful 15 in. tall stop-motion, articulating puppet from Tim Burton’s *The Corpse Bride*. Only (15) Victoria puppets were built for the production, and only (2) were created wearing the Wedding Dress, making this puppet exceptionally rare. This is a fully painted and finished figure constructed of foam rubber, resin, silicone and fabric on a stainless steel ball and socket armature and with fully articulated facial features, animated by a precise assembly of tiny gears and paddles. The figure features an ingenious internal mechanism whereby turning an L-wrench in a sprocket hidden in the ear or the bun of the hair, alters facial expression. Included with the puppet is the mechanized walking rig used to animate Victoria’s lower body movement, and a set of incremental replacement eyelids, used to animate her eye-blinks. A truly incredible, museum-quality example of the puppet-maker’s art. This puppet is in excellent condition with all costume and components intact. **\$15,000 – \$20,000**



982. *THE CORPSE BRIDE* "BONE-JANGLES" HERO ANIMATION PUPPET WITH BILLIARDS TABLE AND HANGING LAMP. (Warner Bros., 2005) Featured hero skeleton character and two hero set pieces. "Bonejangles" measures 17 ½ in. tall and is made of resin and rubber built on a ball and socket armature. The figure's hat is flocked like felt. This puppet is accompanied by a 19 ½ in. x 13 in x 8 ¼ in. coffin-shaped billiard table made of resin, wire and felt and painted with great detail. The table includes billiard balls and two cues plus an 8 in. round by 7 in. tall hanging lamp of painted vellum over wire frame concealing LED light source and lavender gel. All pieces in this screen-used trio are in Excellent condition, though Bonejangles is missing a few toes on his right foot and one on his left. **\$30,000 – \$50,000**



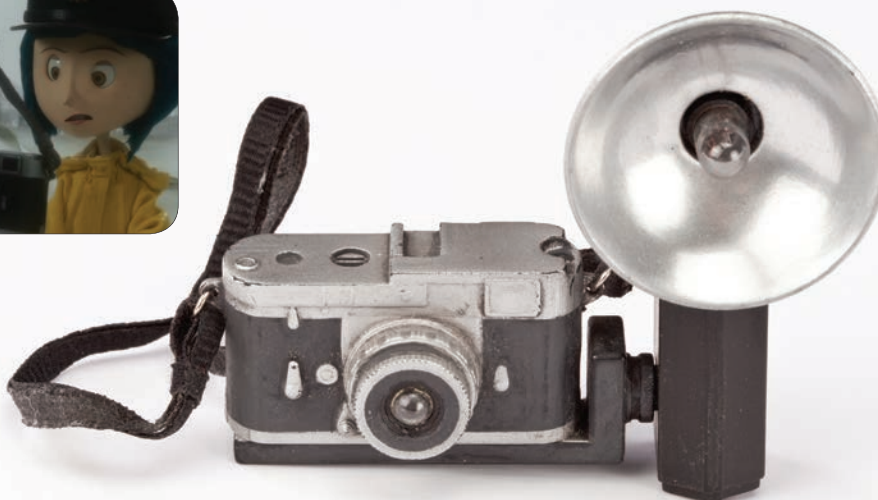




**983. *THE CORPSE BRIDE* ORIGINAL COLOR CONCEPT ARTWORK.** (Warner Bros., 2005) 8 ½ in. x 11 in. concept painting of “Victoria Everglot” and “Victor Van Dort” courting on a sofa while the “Corpse Bride” lurks outside the window. This full-color painting is accomplished with black pen and gouache on cardboard. The concept painting is in Very fine condition. **\$1,000 – \$2,000**



**984. BEATING HEART SET FROM *CORALINE*.** (Focus Features, 2009) “Coraline” puts on her magic goggles and sees things as they truly are. In one particular scene, flowers become bloody, beating hearts. This is a 9 ¼ in. x 12 ½ in. gray bloodied brick wall made of resin and affixed to a 7 in. x 7 in. x 4 in. wooden box stand. Three silicone and resin, heart-shaped flowers are attached to the wall. The flowers are wired for internal lights (electronics untested). In Excellent condition. **\$2,000 – \$3,000**

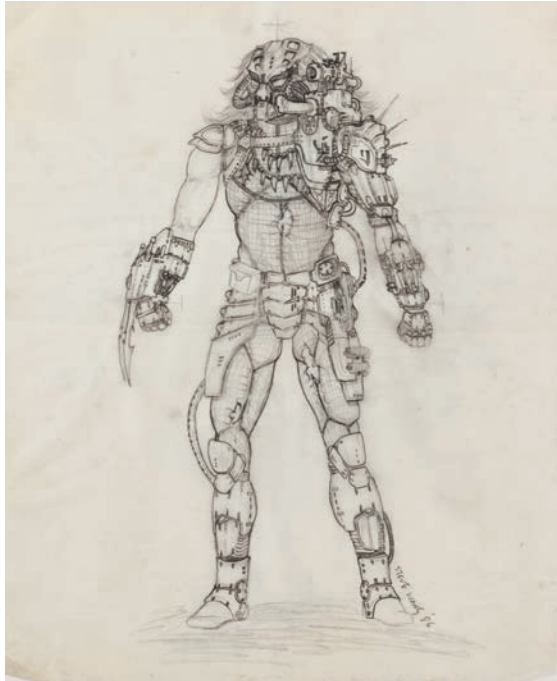


**985. “WYBIE’S” CAMERA FROM *CORALINE*.** (Focus Features, 2009) “Wybie” is Coraline’s nerdy neighbor friend. When Coraline meets Wybie in a fog bank, he asks her to take a picture of him and a giant slug. This is Wybie’s camera. Both he and Coraline are seen handling the camera in the film. It is a realistic 2 in. x 2 ¼ in. resin miniature with black and silver paint detail and a real glass flashbulb and glass lens. Comes with a ribbon camera strap. **\$800 – \$1,200**





With the following 60 lots, Profiles in History is proud to present a wonderful selection of original screen-used visual effects creatures, armatures and puppets of some of the most iconic characters ever created for film by multiple Academy Award-winner Stan Winston. The pieces in this collection represent some of the most important visual effects pieces ever created for modern cinema, each of which pushed the boundaries of film technology to new heights. Each piece will be accompanied by a signed letter of authenticity from Stan Winston Studio.



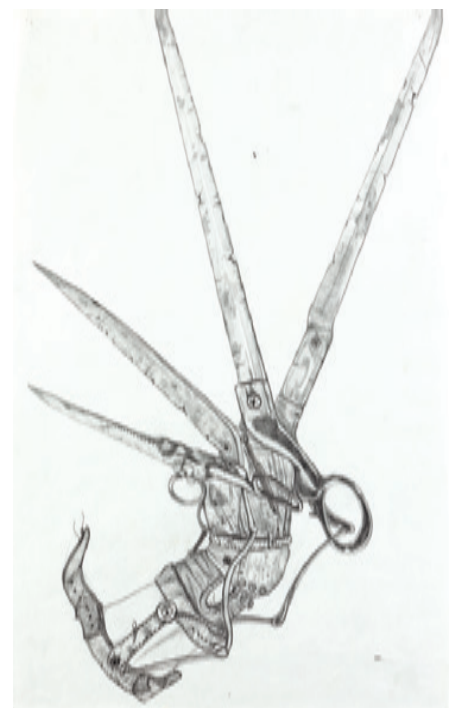
**986. "PREDATOR" FULL BODY CONCEPT DRAWING FROM *PREDATOR*.** (TCF, 1987) A full-body concept rendering by Steve Wang of *Predator* standing with his gauntlet blades extended. Accomplished in pencil on a leaf of 11 in. x 14 in. vellum, which has been tipped to a larger 12 in. x 18 in. leaf. Tape remnants from previous mounting at top, creasing at corners and a central horizontal fold; otherwise, Fine. **\$600- \$800**



**987. "PREDATOR" HEAD CONCEPT ARTWORK FROM *PREDATOR*.** (TCF, 1987) Large Predator quarter-view head portrait with smaller inset profile view by Fuller. Accomplished in pencil on an 18 ¾ in. x 24 in. leaf of artist's illustration paper. Pinholes at corners with minor tearing at upper left; otherwise, Fine. **\$600- \$800**



**988. "PREDATOR" LARGE FULL BODY CONCEPT DRAWING FROM *PREDATOR*.** (TCF, 1987) Large full-body concept rendering by John Rosengrant of *Predator* holding a staff weapon. This is the near-final rendition of *Predator* chosen for production and conveyed on-screen. Accomplished in pencil on a leaf of 17 ¼ in. x 23 ¼ in. artist's illustration paper tipped to illustration board. Fine. **\$600- \$800**



**989. DETAILED CONCEPT ARTWORK OF EDWARD SCISSORHANDS LEFT BLADED HAND FROM *EDWARD SCISSORHANDS*.** (TCF, 1990) Original concept rendering of Edward Scissorhands' signature left glove with bladed fingers. Accomplished in pencil on a leaf of 21 ¼ in. x 13 in. artist's illustration paper. Pinholes at corners with minor chip in one corner; otherwise, Fine. **\$800 -\$1,200**





**990. EARLY "EDWARD SCISSORHANDS" CONCEPT ARTWORK BY STAN WINSTON FROM *EDWARD SCISSORHANDS*. (TCF, 1990)** This is one of Stan Winston's initial concept designs for Edward Scissorhands featuring the character in tattered clothes and signature blades for fingers. Accomplished in pencil on a leaf of 13 ¾ in. x 20 in. artist's illustration paper. Mounting remnants on verso; otherwise, Fine. **\$200– \$300**



**991. DETAILED CONCEPT ARTWORK OF "EDWARD SCISSORHANDS'S" LEFT AND RIGHT BLADED HANDS FROM *EDWARD SCISSORHANDS*. (TCF, 1990)** Original concept rendering of "Edward Scissorhands'" signature gloves with bladed fingers. Accomplished in pencil on a leaf of 23 in. x 18 in. artist's illustration paper. Pinholes present at upper corners; otherwise, Fine. **\$800 – \$1,200**



**992. ARNOLD SCHWARZENEGGER "TERMINATOR" STAGE IV BATTLE DAMAGE CONCEPT ARTWORK FROM *TERMINATOR 2: JUDGMENT DAY*. Original concept artwork by Mark "Crash" McCreery of Arnold Schwarzenegger as the Terminator exhibiting "Stage IV" battle damage with exposed elements of his endoskeleton. Accomplished in pencil on a leaf of artist's illustration paper measuring 14 in. x 18 in., marked "Stage IV" and signed "Crash" to the right of the image. Pinholes with minor soiling on left margin; otherwise, Fine. **\$600– \$800****



**993. ARNOLD SCHWARZENEGGER "TERMINATOR" (BACK VIEW) COLOR CONCEPT ARTWORK FROM *TERMINATOR 2: JUDGMENT DAY*. (Carolco, 1991)** Concept artwork of Arnold Schwarzenegger's back view with exposed elements of the T-800 endoskeleton. Accomplished in color pencil and graphite on a leaf of 14 in. x 19 in. (actual vellum dimensions are 24 in. x 19 in. which has been folded over at right margin). Signed "Constantine" at the left of the image with "Back view" written in pencil at lower left corner. General creasing with pinhole and faint tape remnant on right margin; otherwise, Fine. **\$400– \$600**

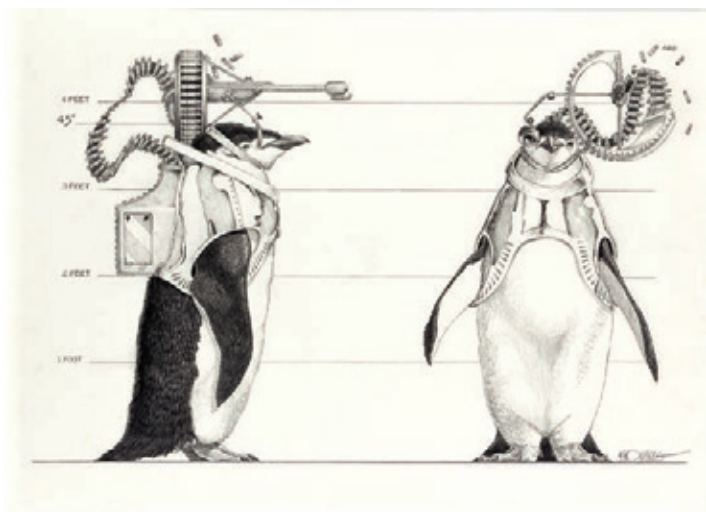




**996. ORIGINAL SIZE COMPARISON STUDY ARTWORK OF DANNY DEVITO AS "THE PENGUIN" WITH PENGUIN HENCHMEN FROM *BATMAN RETURNS*.** (Warner Bros., 1992) Original size comparison study of a 5' 11" man standing beside Danny DeVito as "The Penguin" and a series of Penguin Henchmen ranging in size from 48 to 24 in. tall. (scale of 3/16" being 1"). Accomplished entirely in pencil, the 45 in. Henchman is rendered on a hand-cut overlay tipped to the 30 in. x 21 in. artist's illustration board. Minor soiling from production use and mounting remnants on verso; otherwise, Fine. **\$600 – \$800**



**997. ORIGINAL CONCEPT ARTWORK OF A RAPTOR HATCHLING FROM *JURASSIC PARK*.** (Universal, 1993) Original Mark "Crash" McCreery concept artwork of a Raptor Hatchling first breaking out of its egg while being held by an outline of human hands. Accomplished in pencil on 11 in. x 16 in. artist's illustration board. Labeled "Raptor Hatchling Stan Winston Studio" and signed "Crash" at the lower right. Fine. **\$800 – \$1,200**



**994. ORIGINAL CONCEPT ARTWORK FOR PENGUIN HENCHMAN FROM *BATMAN RETURNS*.** (Warner Bros., 1992) Original concept artwork featuring a frontal and profile view of a 45 in. tall Penguin Henchman outfitted with a backpack-mounted machine gun. Accomplished in pencil on a leaf of 24 in. x 17 in. heavy artist's illustration paper and signed "Schoneberg" at lower right. Fine. **\$600 – \$800**

**995. ORIGINAL LARGE CONCEPT ARTWORK OF TYRANNOSAURUS REX FROM *JURASSIC PARK*.** (Universal, 1993) Original Mark "Crash" McCreery side view rendering of the menacing T-Rex in a full run. Accomplished in pencil on 40 1/4 in. x 20 in. artist's illustration board. Labeled "Tyrannosaurus Rex, Stan Winston Studio" and signed, "Crash '90" at the lower right. Minor soiling on right margin; otherwise, Fine. **\$1,000 – \$1,500**



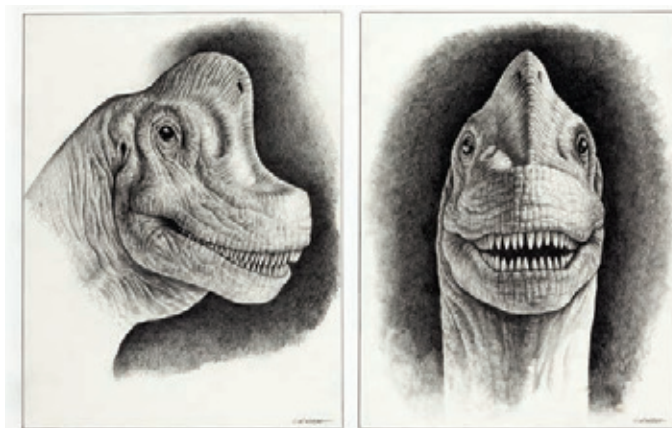




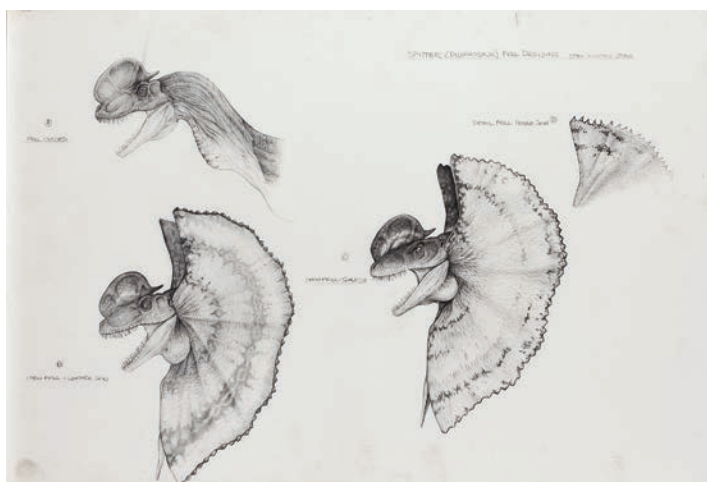
**998. ORIGINAL CONCEPT ARTWORK OF BABY RAPTORS FROM *JURASSIC PARK*.** (Universal, 1993) Original concept artwork of a Baby Raptor poised on the ground with a human hand extending towards it. Inset are two profile images of the Baby Raptor head and neck. Accomplished in pencil on 19 ½ in. x 18 in. leaf of artist's illustration paper. Labeled "Baby Raptors #1". Slight creasing on two corners with slight staining on upper margin; otherwise, Fine. **\$800 – \$1,200**



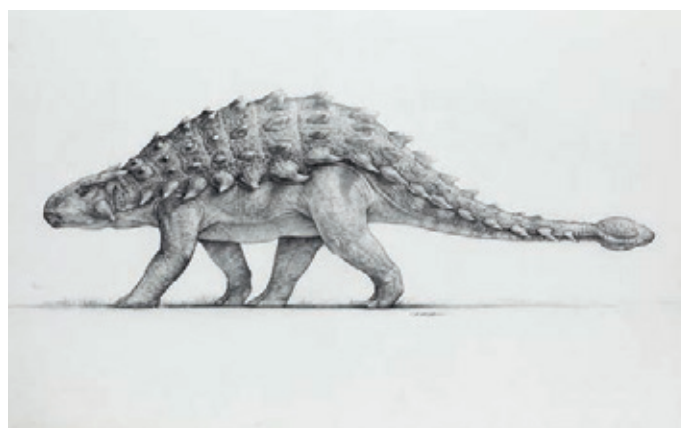
**1000. ORIGINAL CONCEPT ARTWORK OF BABY RAPTORS FROM *JURASSIC PARK*.** (Universal, 1993) Original Mark "Crash" McCreery concept artwork of a trio of Baby Raptors frolicking. Accomplished in pencil on 26 in. x 13 in. artist's illustration board. Labeled "Baby Raptors Stan Winston Studio" and signed "Crash '91". Faint circular mark barely touching the leftmost Raptor's claw and another on the white area to the right of the image; otherwise, Fine. **\$800 – \$1,200**



**1001. ORIGINAL CONCEPT ARTWORK OF BRACHIOSAURUS FROM *JURASSIC PARK*.** (Universal, 1993) Original Mark "Crash" McCreery concept artwork depicting frontal and profile views of the head of the massive Brachiosaurus from *Jurassic Park*. Executed in pencil on two separate leaves of artist's illustration paper measuring 9 in. x 11 ½ in. tipped to a larger 20 ½ in. x 14 in. illustration board. Each are signed, "Crash" at the lower right. Fine. **\$800 – \$1,200**

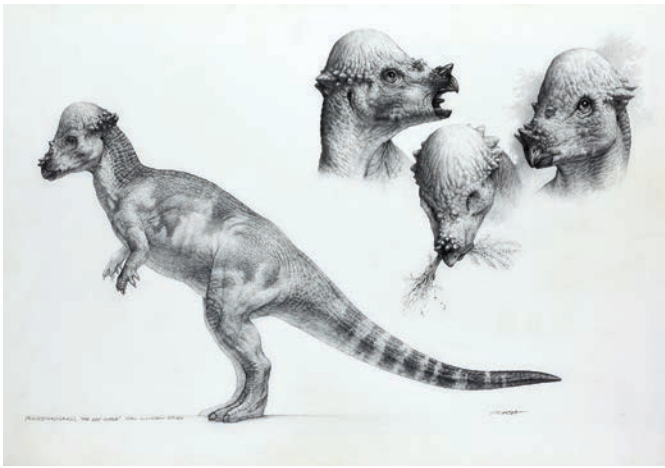


**999. ORIGINAL CONCEPT ARTWORK OF DILOPHOSAURUS FROM *JURASSIC PARK*.** (Universal, 1993) Original Mark "Crash" McCreery detailed concept artwork of a Dilophosaurus head with its neck frill both retracted and extended and depicting detailed versions of the frill, seen with scaled and pebbled skin. Accomplished in pencil on 24 ¾ in. x 17 in. artist's illustration board. Labeled "Spitter (Dilophosaur) Frill Designs Stan Winston Studio." Minor soiling around edges; otherwise, Fine. **\$800 – \$1,200**



**1002. ORIGINAL CONCEPT ARTWORK OF ANKYLOSAURUS FROM *JURASSIC PARK*.** (Universal, 1993) Original Mark "Crash" McCreery concept artwork depicting a side view of the Ankylosaurus from *Jurassic Park*. Executed in pencil on 30 in. x 20 in. artist's illustration board and signed "Crash" beneath the image. Minor soiling; otherwise, Fine. **\$800 – \$1,200**



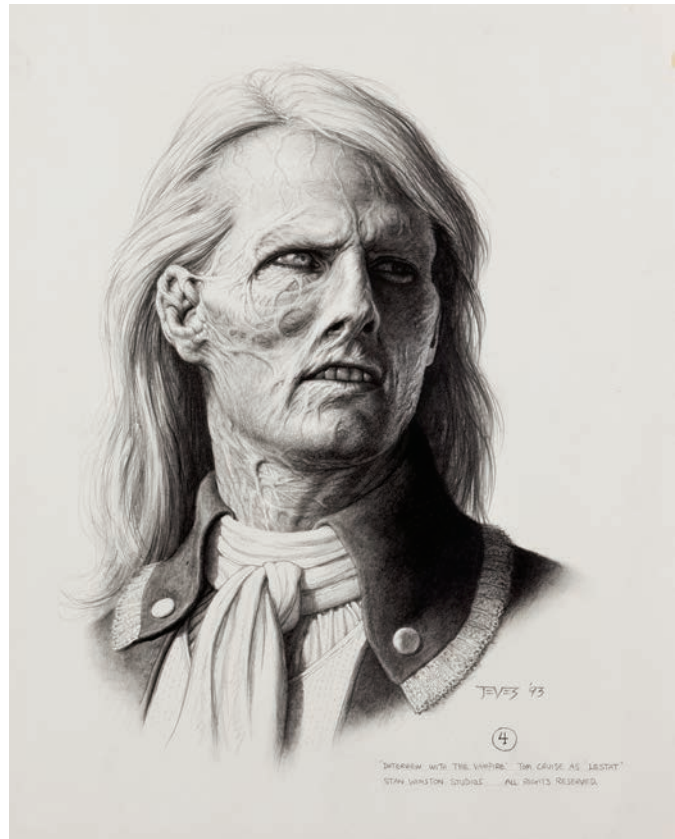


**1003. ORIGINAL CONCEPT ARTWORK OF PACHYCEPHALOSAURUS FROM *THE LOST WORLD: JURASSIC PARK II*.** (Universal, 1997) Original Mark "Crash" McCreery concept artwork depicting the side view of the hard-headed dinosaur with a trio of inset views of its head at various angles. Accomplished in pencil on 30 in. x 20 in. illustration board. Labeled "*Pachycephalosaurus, 'The Lost World' Stan Winston Studio*" and signed, "Crash" at the lower right. Small stain at lower left corner; otherwise, Fine. **\$800 – \$1,200**

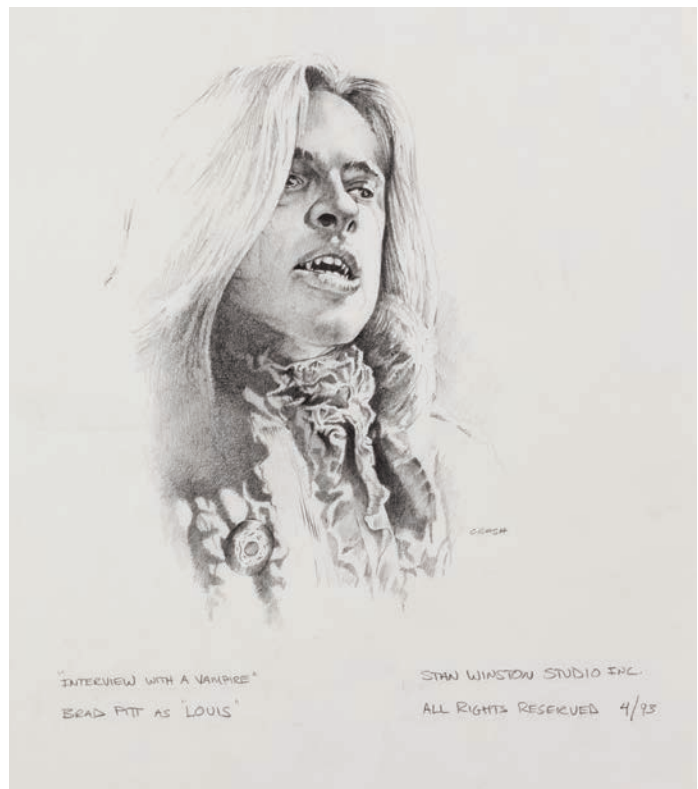


**1004. ORIGINAL CONCEPT ARTWORK OF BABY STEGOSAURUS FROM *THE LOST WORLD: JURASSIC PARK II*.** (Universal, 1997) Original concept artwork by Rion Vernon depicting the side view of a Baby Stegosaurus. Accomplished in pencil on 20 in. x 15 in. artist's illustration board with a finely detailed label in pencil "*Baby Stegosaurus Stan Winston Studio '95*" over a rendering of a dinosaur egg. Signed "Rion Vernon" at the lower right. Fine. **\$800 – \$1,200**

**1005. ORIGINAL CONCEPT ARTWORK OF BRAD PITT AS "LOUIS" FROM *INTERVIEW WITH THE VAMPIRE*.** (Warner Bros., 1994) Original head & shoulders portrait by Mark "Crash" McCreery of Brad Pitt as the vampire "Louis" exposing his sharp fangs. Accomplished in pencil on a leaf of 13 ½ in. x 17 in. artist's illustration paper. Labeled "*'Interview With a Vampire' Brad Pitt as 'Louis' Stan Winston Studio Inc. All Rights Reserved 4/93*" and signed, "Crash" beside the image. Moisture waving at upper left with minor soiling; otherwise, Fine. **\$600 – \$800**



**1006. ORIGINAL CONCEPT ARTWORK OF TOM CRUISE AS "LESTAT" FROM *INTERVIEW WITH THE VAMPIRE*.** (Warner Bros., 1994) Finely drawn head & shoulders portrait by Miles Teves of Tom Cruise as the vampire "Lestat" depicting his scarred face after being burned by Louis and Claudia. Accomplished in pencil on artist's illustration paper. Labeled "*4 'Interview With the Vampire' Tom Cruise as 'Lestat' Stan Winston Studio All Rights Reserved*" and signed "Teves '93". Mounting remnants at corners; otherwise, Fine. **\$600 – \$800**







**1007. ORIGINAL CONCEPT ARTWORK OF TOM CRUISE AS "LESTAT" FROM *INTERVIEW WITH THE VAMPIRE*.** (Warner Bros., 1994) Haunting head & shoulders portrait of Tom Cruise as the vampire "Lestat" struggling on the ground while blood is gushing from his slit throat. Accomplished in pencil on a leaf of 14 ¾ in. x 8 in. artist's illustration paper. Fine. **\$600 – \$800**



**1008. ORIGINAL CONCEPT ARTWORK OF BRAD PITT AS "LOUIS" FROM *INTERVIEW WITH THE VAMPIRE*.** (Warner Bros., 1994) Beautifully rendered color concept portrait of Brad Pitt as the vampire "Louis" with haunting metallic undead facial effects. Executed in colored pencil and airbrush paint on 14 ¾ in. x 17 in. black artist's board. Fine. **\$600 – \$800**



**1009. ORIGINAL CONCEPT ARTWORK OF "CHIP HAZARD" FROM *SMALL SOLDIERS*.** (Universal, 1998) Original artwork depicting a full-length image of "Chip Hazard," the fearless leader of the Commando Elite (voiced by Tommy Lee Jones) in *Small Soldiers*. Accomplished in pencil on a leaf of 10 in. x 17 in. artist's illustration paper. Slight soiling; otherwise, Fine. **\$400 – \$600**



**1010. PAIR OF ORIGINAL WEREWOLF CHARACTER CONCEPTUAL DRAWINGS.** Pair of original conceptual drawings of a werewolf by Simon Bisley. Accomplished in pencil and ink pen, one measures 11 ½ in. x 17 in. and depicts a head & shoulders view of a heavily-muscled werewolf peering to its right; signed "Bisley" at the lower margin. The other work, measuring 11 ½ in. x 16 ½ in., is accomplished in pencil with black ink outline depicting a frontal view of the crouching werewolf. Both Fine. **\$400 – \$600**



**1011. ORIGINAL FULL-SCALE T-800 ENDOSKELETON FROM *TERMINATOR 2: JUDGMENT DAY*.** (Carolco, 1991) Iconic full-scale T-800 Endoskeleton constructed of metalized resin with steel and aluminum components, finely painted and detailed to resemble battle damage. This impressive figure stands a full 6 ft. 2 in. tall with an internal support armature and mounted on a wooden base. Following its use in *T2: Judgment Day* this piece was modified for the proposed Chris Angel Las Vegas show on which Stan Winston Studio collaborated. The head is a Stan Winston Studio-created replica. The lower left arm is missing and the right arm is missing some components. Cable loops are present at the shoulders for suspending and a grab handle was installed between the shoulder blades in the back for puppeteering. **\$8,000 - \$12,000**



**1012. ORIGINAL CONCEPT ARTWORK OF A GORILLA SOLDIER FROM *PLANET OF THE APES*.** (TCF, 2001) Original Mark "Crash" McCreery head & shoulders conceptual artwork of a Gorilla Soldier wearing a headdress for the Tim Burton re-make of the 1968 classic. Executed in pencil on 15 in. x 20 in. illustration board. Labeled "Return of the Apes' Stan Winston Studio, All Rights Reserved" and signed "Crash" beside the image at the bottom. Minor soiling on edges; otherwise, Fine. **\$400 - \$600**



**1013. ORIGINAL CONCEPT ARTWORK OF GORILLAS ON HORSEBACK FROM *PLANET OF THE APES*.** (TCF, 2001) Dramatic original artwork by Mark "Crash" McCreery depicting an army of Gorilla soldiers mounted on horseback charging directly toward the viewer. Executed in pencil on 30 in. x 20 in. artist's illustration board. Labeled "Return of the Apes' Stan Winston Studio, All Rights Reserved" and signed "Crash" at the lower right. Mounting remnants on white edges; otherwise, Fine. **\$400 - \$600**







**1014. FULL-BODY SCREEN-USED ARNOLD SCHWARZENEGGER T-850 STUNT PUPPET AND COSTUME FROM *TERMINATOR 3: RISE OF THE MACHINES*.** (Warner Bros., 2003) Stunt puppet of Arnold Schwarzenegger as the T-850 used during the thrilling crane crashing sequences. Constructed of a rigid armature covered in polyfoam with a silicone-sculpted head, hand punched hair and prosthetic-grade glass eyes. It exhibits a blast wound in the chest and facial scrapes, which expose the Endoskeleton underneath. The screen-used costume includes boots, leather pants, green shirt, motorcycle jacket and leather gloves. Stands an impressive 74 in. tall on a sturdy steel support bar and wooden base. Special shipping arrangements will apply. **\$8,000 – \$12,000**



**1015. ARNOLD SCHWARZENEGGER “TERMINATOR” COSTUME FROM *T2 3-D: BATTLE ACROSS TIME*.** (Landmark Entertainment, 1996) Arnold Schwarzenegger’s signature “Terminator” distressed costume from *T2 3-D: Battle Across Time*. Costume includes the trademark black leather motorcycle jacket distressed with rips and tears on the sleeves and back, distressed gray t-shirt and a pair of faux black leather pants (surface coating is brittle and flaking from production use and age). **\$6,000 – \$8,000**





**1016. ARNOLD SCHWARZENEGGER SCREEN-USED HERO ARTICULATED TERMINATOR ENDO ARM FROM *TERMINATOR 2: JUDGMENT DAY*. (Carolco, 1991)** This is the hero articulated arm used in the dramatic scene when Arnold Schwarzenegger's Terminator peels the flesh off his arm to show the disbelieving Miles Dyson that his future research will create the neural net processor leading to Skynet and mankind's possible demise. Masterfully crafted of machined steel, aluminum and metalized resin, the forearm measures 18 in. long (36 in. including the puppeteering rod and rubberized handle). The steel cables that articulate the hand and wrist are present; the puppeteering rig used to control articulation was removed following the film for subsequent productions. A fantastic embodiment of sophisticated practical effects and a central plot device in this legendary sci-fi classic. **\$20,000 – \$30,000**







**1017. KRISTANNA LOKEN “T-X” TERMINATRIX PAIR OF SCREEN-USED DISTRESSED PLASMA CANNONS FROM *TERMINATOR 3: RISE OF THE MACHINES*.** (Warner Bros., 2003) Pair of distressed/scorched plasma cannons worn by Kristanna Loken as the T-X “Terminatrix” to dispatch her victims. Constructed of fiberglass and resin with internal wiring for illumination, each measure approx. 21 in. long and were secured on the actress’ arm with Velcro. The flesh tone elbow area blends into the black chrome plasma cannon appendage creating a fantastic biomechanical effect. Various resin pieces have become detached but the lot comes with numerous extra pieces taken to the set for on-the-fly repairs during shooting. **\$800 – \$1,200**



**1018. KRISTANNA LOKEN “T-X” TERMINATRIX PAIR OF SCREEN-USED PLASMA CANNONS FROM *TERMINATOR 3: RISE OF THE MACHINES*.** (Warner Bros., 2003) Pair of plasma cannons worn by Kristanna Loken as the T-X “Terminatrix” to dispatch her victims. One arm measures approx. 25 ½ in. long and is in exceptional condition. The other arm is missing its longer outer arms near the muzzle and measures 22 in. Constructed of fiberglass and resin with internal wiring for illumination, these were secured on the actress’ arm with Velcro. The flesh tone elbow area blends into the black chrome plasma cannon appendage creating a fantastic biomechanical effect. **\$800 – \$1,200**



**1019. HERO “T-X” TERMINATRIX SCREEN-USED ANIMATRONIC ARM FROM *TERMINATOR 3: RISE OF THE MACHINES*.** (Warner Bros., 2003) This “T-X” arm is crafted of steel, machined aluminum and resin. Seen in the sequence at the end when Arnold Schwarzenegger’s T-850 Terminator is fighting the T-X preventing it from killing John Connor. Arm measures 18 in. and it has the attached cables for actuating limited side-to-side finger movement (puppeteering rig is included). One of the steel supports for the ring finger needs to be re-welded and the piece covering the top of the hand is missing. A wonderful practical effects piece from this CG-dominated film. **\$2,000 – \$3,000**

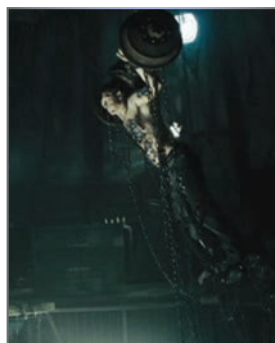




**1020. SCREEN-USED T-1 BATTLE READY DRONE FROM *TERMINATOR 4: SALVATION*.** (Warner Bros., 2009) The T-1 battle drones from *T3* were retrofitted with all new armor components giving them a new battle-distressed look and sleeker “head” for the 4<sup>th</sup> film. This full-scale robot is the predecessor for all the future Terminators built by Skynet. Seen in the U.S. Air Force’s development facility, the T-1 robots become activated by the T-X and wreak havoc with their weaponry. The design is loosely anthropomorphic with a “head” with laser sensor for sighting element, Gatling guns, and “torso” that swivels and caterpillar tracks for legs. Measures approx. 65 in. wide x 9 ft. long x 77 in. tall. Special shipping arrangements will apply. **\$20,000 – \$30,000**



**1021. TERMINATOR “STAGE 4” DIGITAL BLUE SCREEN BATTLE DAMAGE SUIT FROM *T4: SALVATION*.** (Warner Bros., 2009) This “Stage 4” battle damage suit is constructed of a Spandex undersuit with blue screen inserts and applied distressed silicone flesh and rear zipper closure. Worn by Sam Worthington in the sequence when he is getting torn apart by gunfire and exposing some of the Endo chest pieces, ribs and shoulder blade. **\$400 – \$600**



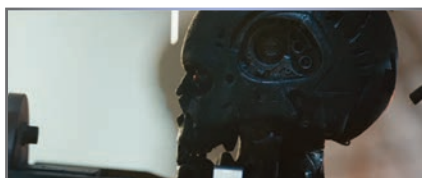
**1022. TERMINATOR “STAGE 6” DIGITAL BLUE SCREEN BATTLE DAMAGE SUIT FROM *T4: SALVATION*.** (Warner Bros., 2009) This “Stage 6” battle damage suit is constructed of a Spandex undersuit with blue screen inserts and applied distressed silicone flesh and rear zipper closure. Worn by Sam Worthington in the sequence when he is getting torn apart by gunfire and exposing some of the Endo chest pieces, ribs and shoulder blade. **\$400 – \$600**





**1023. SCREEN-USED HYDROBOT FROM *TERMINATOR 4: SALVATION*.** (Warner Bros., 2009) Constructed of aluminum and steel armature and cable actuations for the grapplers and rubber components which are finished to look like metal. The grapplers are pneumatically articulated at the ends. A pair of LEDs provide illumination for the eyes. Used in the sequence where the human resistance captures this Hydrobot and field tests the shortwave signal transmitter, successfully deactivating it. Mounted on a wooden base that measures 4 ft. x 3 ft. Special shipping arrangements will apply. **\$3,000 - \$5,000**

**1024. PAIR OF T-600 ENDO MASKS FROM *TERMINATOR 4: SALVATION*.** (Warner Bros., 2009) Pair of battle-damaged foam latex masks hand-painted to simulate the crude rubber-like skin of these early-development infiltration units. One features rear Velcro closure and electronics present, including rheostat, to dial in the level of illumination for its trademark eyes. The other mask, during filming, had elements of a T-600 endo skull to show through the gaping tears in the rubber flesh (no longer present), yet features some exposed pieces of the endo skull lower jaw and has no electronics within. **\$1,500 - \$1,800**



**1025. TRIO OF T-700 ENDO SKULLS FROM FACTORY ASSEMBLY SCENE IN *TERMINATOR 4: SALVATION*.** (Warner Bros., 2009) Three T-700 endo skulls constructed polyurethane foam and detailed in a non-glare rough paint finish. From the assembly line sequence when the T-700s first start rolling off the assembly line. Each skull is wired for eye illumination (not tested). **\$1,200 - \$1,500**







**1026. PAIR OF T-700 ENDO SKULLS FROM FACTORY ASSEMBLY SCENE IN *TERMINATOR 4: SALVATION*.** (Warner Bros., 2009) Pair of T-700 endo skulls constructed resin filled with polyurethane foam and detailed in a non-glare rough paint finish. Both have a steel mounting bolt beneath the cranium and exhibit some scuffing and chipping in areas of the paint. Minor detailing behind each jaw is missing, as well as a small portion of the rear left jaw on one skull. From the assembly line sequence when the T-700s first start rolling off the assembly line. Each is wired for eye illumination (not tested) **\$800 – \$1,200**



**1028. T-600 BLUE SCREEN ENDO SUIT FROM *TERMINATOR 4: SALVATION*.** (Warner Bros., 2009) Blue spandex undersuit with green markers and outfitted with fiberglass, resin and polyurethane endo-skeleton elements painted to resemble industrial metal. Worn by a suit actor and the blue areas were digitally masked and inserted with other Endo componentry. A wonderful testament to the blending of practical and computer generated effects. Measures 71 in. tall on hangar. **\$1,000 – \$1,500**



**1027. T-600 ENDO MASK FROM *TERMINATOR 4: SALVATION*.** (Warner Bros., 2009) Resin and polyurethane endo skull accented with aluminum elements covered with partial foam latex outer skin painted to resemble human flesh. With electronics present, including rheostat, to dial in the level of illumination for its trademark eyes (not tested). Comes with the original wooden base from the production making a fantastic display piece. **\$1,500 – \$2,000**



**1029. CHARRED T-600 ENDO SKULL AND PAIR OF ENDO GAUNTLET GLOVES FROM *TERMINATOR 4: SALVATION*.** (Warner Bros., 2009) This lot includes a battle-distressed T-600 endo skull constructed of polyurethane foam detailed to appear charred. Features a steel mounting rod beneath the cranium with wiring for its trademark illuminating eyes (not tested). Includes a matched pair of endo gauntlet gloves featuring exposed endo hand parts crafted of resin detailed to look like metal. **\$600 – \$800**





**1030. SCREEN-USED STUNT T-850 TERMINATOR MOTORCYCLE JACKET FROM *TERMINATOR 3: RISE OF THE MACHINES*.** (Warner Bros., 2003) Black distressed Bates motorcycle jacket worn by a stunt man doubling for Arnold Schwarzenegger in *Terminator 3: Rise of the Machines*. The front (camera-side) of the jacket exhibits three bullet holes/tears and the back has been cut in a straight line from the bottom to the horizontal shoulder stitching to allow access for a body harness. **\$600 – \$800**

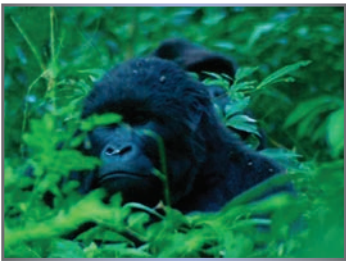


**1031. FOUR T-800 ENDO SKULLS FROM *TERMINATOR 4: SALVATION*.** (Warner Bros., 2009) Four (4) T-800 endo skulls constructed of polyurethane foam featuring a rough silver semi-gloss finish with teeth painted white. From the assembly line sequence when the T-800s first start rolling off the assembly line. Eyes are wired for illumination (not tested). **\$2,000 – \$3,000**

**1032. PAIR OF T-600 ENDO SKULLS FROM *TERMINATOR 4: SALVATION*.** (Warner Bros., 2009) Pair of T-600 endo skulls, one is intact and constructed of resin, hand-painted and detailed to appear like weathered metal. Features an L-shaped mounting rod and is wired to illuminate the eyes (not tested). The other skull is crafted of polyurethane foam, painted to detail, and is battle-distressed with the right eye socket empty and entire right side of the cranium open to reveal a myriad of inner mechanisms. Features a steel mounting rod beneath and wiring to illuminate its single left eye (not tested) **\$800 – \$1,200**







**1033. HERO ANIMATRONIC AND BACKGROUND GORILLA HEADS FROM *INSTINCT*.** (Touchstone, 1999) Hero gorilla head has a fiberglass underskull with numerous servos to actuate different features and expressions including eyes, nose, jaw, etc. Hair around the silicone face is hand-punched, teeth are resin, tongue is silicone. Includes a background gorilla head with foam latex skin, gaps under the eyes for the actor to see with fiberglass underskull and chin strap. Rear portion of the skull is exposed which was covered by the cowl of the suit. **\$1,500 - \$2,500**



**1034. HERO ANIMATRONIC BABY GORILLA HEAD AND BACKGROUND ADULT GORILLA FROM *INSTINCT*.** (Touchstone, 1999) This is the baby gorilla character that interacted with Ethan Powell (Anthony Hopkins) in *Instinct*. This hero animatronic baby gorilla head is constructed of silicone with hand-punched hair over a fiberglass underskull with painted resin teeth. Included is the block of eight servos with corresponding animation cables controlling various articulations of the gorilla, including mouth, eyes, upper and lower lips, etc. (not tested). Measures 13 in. tall as mounted on the original black wooden production pedestal. Included in the lot is a background adult gorilla head with foam latex skin, gaps under the eyes for the actor to see, fiberglass underskull and applied facial hair. **\$1,500 - \$2,500**



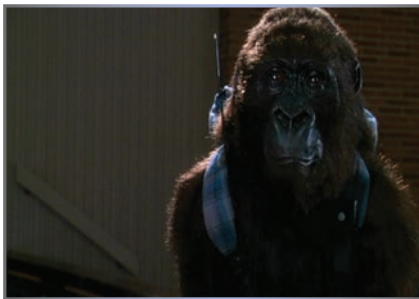
**1035. UNDERWATER GORILLA HEAD FROM PLAYSTATION COMMERCIAL.** This whimsical gorilla head was used in a Playstation television commercial depicting a gorilla holding its breath underwater with its lips pursed and cheeks puffed out. Two surgical tubes rigged behind the nostrils allowed the crew to pump air through them for the desired effect of trickling bubbles out its nose. Skillfully crafted of silicone with hand-punched hair over a fiberglass underskull. **\$800 - \$1,200**





**1036. HERO "GOLIATH" AND BACKGROUND GORILLA HEADS FROM *INSTINCT*.** (Touchstone, 1999) Hero head for the extraordinarily large male gorilla known as "Goliath" in *Instinct*. Exhibits a fiberglass underskull with numerous servos to articulate different features and expressions including eyes, nose, jaw, etc. Hair around the silicone face is hand-punched, teeth are resin, tongue is silicone. Very minor tear in right corner of mouth; otherwise, Fine. Includes a background gorilla head with foam latex skin, gaps under the eyes for the actor to see with fiberglass underskull and chin strap. Rear portion of the skull is exposed which was covered by the cowl of the suit. **\$1,500 - \$2,500**

**1038. ARTICULATED RAPTOR FOOT FROM *JURASSIC PARK*.** (Universal, 1993, 2001) Articulated Raptor foot constructed of steel and aluminum with detailed resin raptor talons including the iconic large toe claw which is spring loaded. Attached to a rubber boot (still exhibiting remnants of foam latex Raptor skin) to be worn by a suit actor, this rig has cables attached to each toe but no puppeteering rig is included. Measures 25 in. long. **\$400 - \$600**



**1037. HERO "AMY" ANIMATRONIC HEAD FROM *CONGO*.** (Paramount, 1995) This is the screen-used hero head for Amy the gorilla from the screen adaptation of the Michael Crichton novel. This is one of two heads created capable of full-range of expression. Constructed of silicone skin with carbon fiber underskull and hand ties and punched hair. The servo mechanisms for the eyes, jaw and other facial expressions are still in place. Measures 15 in. long x 9 in. wide. **\$1,200 - \$1,500**





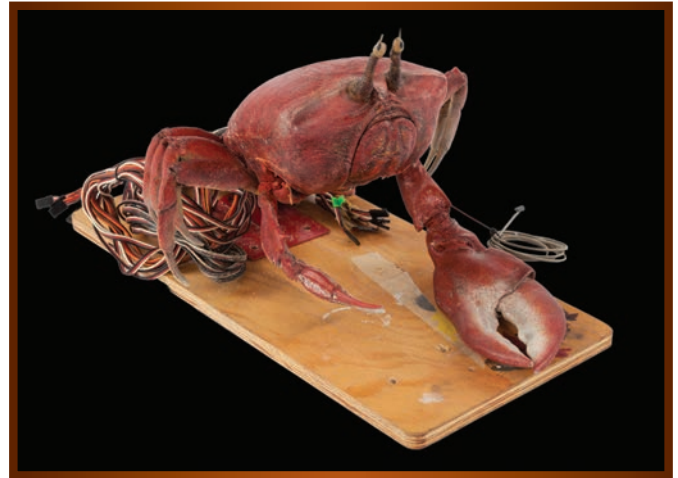
**1039. HERO ANIMATRONIC AND BACKGROUND GORILLA HEADS FROM *INSTINCT*.** (Touchstone, 1999) Hero gorilla head has a fiberglass underskull with numerous servos to actuate different features and expressions including eyes, nose, jaw, lips, etc. Hair around the silicone face is hand-punched, teeth are resin, tongue is silicone (some hair loss on chin). Includes a background gorilla head with foam latex skin, holes in the pupils for the actor to see with fiberglass underskull and interior support head strap. Rear portion of the skull is exposed which was covered by the cowl of the suit. **\$1,500 - \$2,500**

**1041. PAIR OF HERO SCREEN-USED ANIMATRONIC "TEDDY" HEADS AND PRODUCTION HEAD FROM *A.I.: ARTIFICIAL INTELLIGENCE*.** (Warner Bros., 2001) In this wonderful retelling of the Pinocchio story, the sidekick and conversational foil of the Cricket has been replaced with a super-bear...Teddy. The first Teddy is mounted on an aluminum production base marked "Frightened" and is articulated entirely by internal servos mounted inside the fiberglass underskull with aluminum substructure (fur unsnaps from the back of the head to reveal the sophisticated mechanics). Foam latex on the lips exhibits deterioration. Nose is silicone. The second Teddy is without fur (except for ears) exposing the mechanics discussed above including the articulation points at the front of Teddy's face powered by servos and one set of tiny cables. Also included in the lot is a production non-articulated Teddy head with black thread serving as the nose and closed mouth. Aluminum swiveling mounting rod is present beneath. **\$2,000 - \$3,000**



**1040. HERO "KING KONG" ANIMATRONIC HEAD FROM COCA-COLA COMMERCIAL ENTITLED "THE CHOICE".** This head was created by Stan Winston Studio for a 1995 Coca-Cola commercial entitled "The Choice," depicting Kong behind bars with Ann Darrow standing outside dressed in her 1920s glamour attire and a bottle of Coke standing beside her. Confused about the predicament facing him, Kong humorously looks back and forth between Ann and the Coke and ultimately reaches for the Coke taking a refreshing swig as Ann grimaces, kicks his hand and storms off. The expressions Kong conveys through this animatronic head is priceless, serving as a testament to the skills of Stan Winston and his talented crew. Measuring 18 in. long the head is created of silicone with hand-punched hair, hand-painted resin teeth and incredibly life like eyes. Fiberglass underskull is teeming with servos to actuate Kong's features and expressions. Comes with original Stan Winston Studio black transport case. Animation cable of lower lip is partially exposed inside mouth; otherwise, Fine. **\$2,000 - \$3,000**





**1042. SCREEN-USED ANIMATRONIC SHEEPDOG FROM *THE SHAGGY DOG*.** (Walt Disney, 2006) This wonderful full-scale animatronic sheepdog is servo-actuated. Separated from the body, the head features are articulated via remote control and cables. The entire body and head is hand-tied hair, custom sculpture body/shell and silicone face skin. A fantastic hero "star" from this memorable Disney film that is so incredibly lifelike, you expect him to lick you! **\$2,000 - \$3,000**

**1044. ARTICULATED CRAB PUPPET FROM BUDWEISER COMMERCIAL.** Articulated crab puppet constructed of fiberglass with steel and aluminum substructure. Servo actuated eyeball stems and cable control for pincers with electronics bundles present. Measures approx. 14 in. long and mounted on base measuring 15 1/2 in. long. **\$400 - \$600**



**1043. "WILBUR" HERO PIG PUPPET FROM *CHARLOTTE'S WEB*.** (Paramount, 2006) Constructed of silicone with hand-punched hair, hand-painted and clear coated eyes. This puppet of the lovable Wilbur lying down is cable- and servo-actuated and has the accompanying custom puppeteering rig. Puppet measures approx. 36 in. long and is mounted on a wooden board approx. 72 in. x 48 in. Special shipping arrangements will apply. **\$1,500 - \$2,000**



**1045. "SARRIS" CONCEPTUAL MAQUETTE FROM *GALAXY QUEST*.** (Dream Works, 1999) This scale miniature "Sarris" conceptual maquette is the near-approved version of the menacing nemesis in *Galaxy Quest*. The facial structure and skin tone is the same as the final approved "Sarris," complete with spiked eye patch. Sculpted from Sculpey modeling clay and hand-painted and finished with incredible detail. Talon-like appendages from the top of head and a small piece from the chestplate appear to be missing; otherwise, Fine. Mounted on black Formica base. **\$200 - \$300**



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Please print all information

Mr./Mrs./Ms. \_\_\_\_\_

Business Name \_\_\_\_\_

Mailing Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Country \_\_\_\_\_

Home Phone: \_\_\_\_\_

Mobile Phone: \_\_\_\_\_

Business Phone: \_\_\_\_\_

Fax: \_\_\_\_\_

Email: \_\_\_\_\_

Credit Card # \_\_\_\_\_

Exp. Date \_\_\_\_\_

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JULY 12 - 15, 2012







Lot 982